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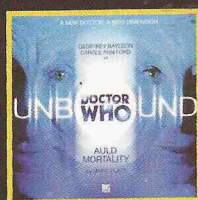
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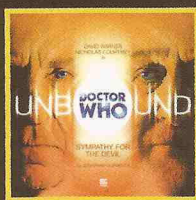
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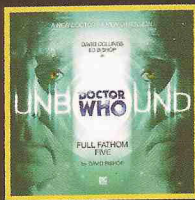
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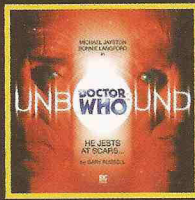
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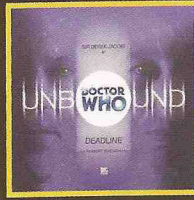
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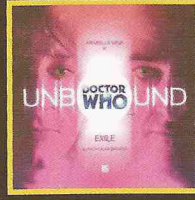
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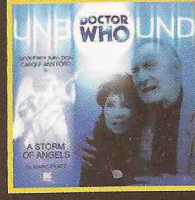
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EXILE



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PULL TO OPEN

"This new Doctor is *not* a conman... so why don't they recognise each other?"

BBC
one
THE NEXT DOCTOR
CHRISTMAS DAY



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» Letter from the Editor

h, Christmas! The most wonderful time of the year! Deck the halls with boughs of holly! With a ho-ho-ho and a bottle of egg-nog! And, of course, these days Christmas means a brand new *Doctor Who* story on TV. And this year, a brand new Doctor too!

As you may know, it's a long-established tradition for *DWM* to welcome a new Doctor with his own '... IS the Doctor' headline, so it's the perfect way to greet the arrival of David Morrissey's incarnation.

Meanwhile, before we head full steam into 2009, it's time to look back at the past year. *DWM*'s review of 2008 is on page 38, while on page 34 we finally reveal the winners of our annual *Season Survey*. Thank you for your record-breaking number of votes – but with *DWM* achieving its highest ever sales, perhaps we shouldn't be surprised any more!

Of course, as you'll know by now, there isn't going to be *quite* so much *Doctor Who* on TV over the next year. Which is a shame, of course. But it does provide *DWM* with a few opportunities to take stock and commemorate the whole 45 years of *Doctor Who*. For example, coming soon, in the not-too-distant future, we've got an in-depth article about the almost-but-not-quite-made American Dalek spin-off series from the 1960s, as researched by the inimitable Andrew Pixley! Oh yes, even after 30 years of *Archives*, interviews, *Fact of Fictions* and *Matrix Data Banks*, there are still brand new facts to discover about the history of our favourite TV programme.

Also, next spring, in the absence of our usual *Season Survey*, we'll be asking you to vote for your favourite

Doctor Who stories of all time, taking in every TV adventure from 1963 through to 2009! A poll like this was last conducted back in 1998, so it's high time we brought it up to date. Will *Genesis of the Daleks* still be your all-time Number One, or has it been replaced in your affections by the likes of *The Empty Child*, *Army of Ghosts*, *Blink* or *Journey's End*? (I will be voting for *The War Games*, so there.)

What else is going on? Of course, our comic strip! As you'll have seen last issue, the Doctor has gained a new companion in the lovely shape of

Miss Majenta Pryce, and we're proud to present our own sort-of-Christmas Special in the form of *The Stockbridge Child*. Long-term readers will remember that the *DWM* strip's connections to the town of Stockbridge go right back to its very earliest days of *The Iron Legion* in Issue 1, so it's exciting – and somehow fitting – to be revisiting it 30 years on.

Who says 2009 is going to be dull? Wishing you a very merry Christmas!

Tom



Doctor Who Magazine™ Issue 403 Published December 2008 by Panini Publishing Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks.

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PRODUCTION NOTES

Showrunner **Russell T Davies** writes exclusively for **DWM** – and presents his annual *Twelve Days of Christmas*!



HERE IT IS!

The annual event! Most people look forward to ending the year with goodwill and

kisses and A *Charlie Brown Christmas*, but no, not me. All

December means to me is the chance to write my *Doctor Who*-themed *Twelve Days of Christmas*. Honestly, I wait all year for this. The television series is immaterial; I live for this page. So buckle down, sip that sherry and hold on tight...

Twelve pages-a-counting! Page 12, scene 10 of *The Next Doctor* contains the line, "This is hardly work for a woman." I would have quoted from scene 12 itself, but the script says OMITTED. That's what the software does automatically, when a scene's been dropped. Can't even remember what it was, now. Deleted and forgotten, that's showbiz.

Eleven people-a-flying! During the Children in Need Tour of Upper Boat, I ended up on the TARDIS, manning the console with 11 guests. But the party was meant to be combined from groups of four – someone's missing! It turned out, one family had left their daughter at home. "Well, she's only two." Fair enough. "But she's a *Doctor Who* fan! D'you know what her very first words were? She said, 'well'. And then, 'so'. Well. So." I'm smiling politely, thinking, what's this got to do with *Doctor Who*? "It was Wilson! She was saying Wilson! Just like Rose, calling for Wilson!" How marvellous, I said. And then I called Social Services.

Ten folk-a-clapping! The *Doctor Who* team at the National Television Awards was ten-strong (me, Catherine, Lis, Noel, Camille, Phil, Julie, Jane, Steven and Piers), all of us clapping with crossed fingers as we waited for the Grand Plan to work. We needed to pull off a coup, live on TV, because the Series Five team had begun the search for the Eleventh Doctor, and with every passing day, there was the danger that some actor or agent would accidentally leak the news. And for weeks beforehand, the BBC strategy for David's announcement had an official code-name, to keep it top secret. Operation Cobra! Honestly, I've got about 5,000 emails, listing the Cobra plans in infinite detail. ("Point 15: If David Does Not Win.") Cobra is a genuine governmental phrase, standing for Cabinet Office, Briefing Room A. Funnily enough, you'll see that very room – or our version of it – in the next series of *Torchwood*, with none other than Nick Briggs sitting there!

Nine copies-un-signing! By the time Ben Cook and I gave a talk at the National Theatre on 7 November, we reckoned there must be only nine unsigned copies of our blessed book in existence. The National had assigned a member of staff to look after us, and talk us through proceedings. She was lovely and kind, and told us that she was an actor. "I've done a Big Finish," she said, modestly. Turns out, it was Sarah Mowat, none other than Susan

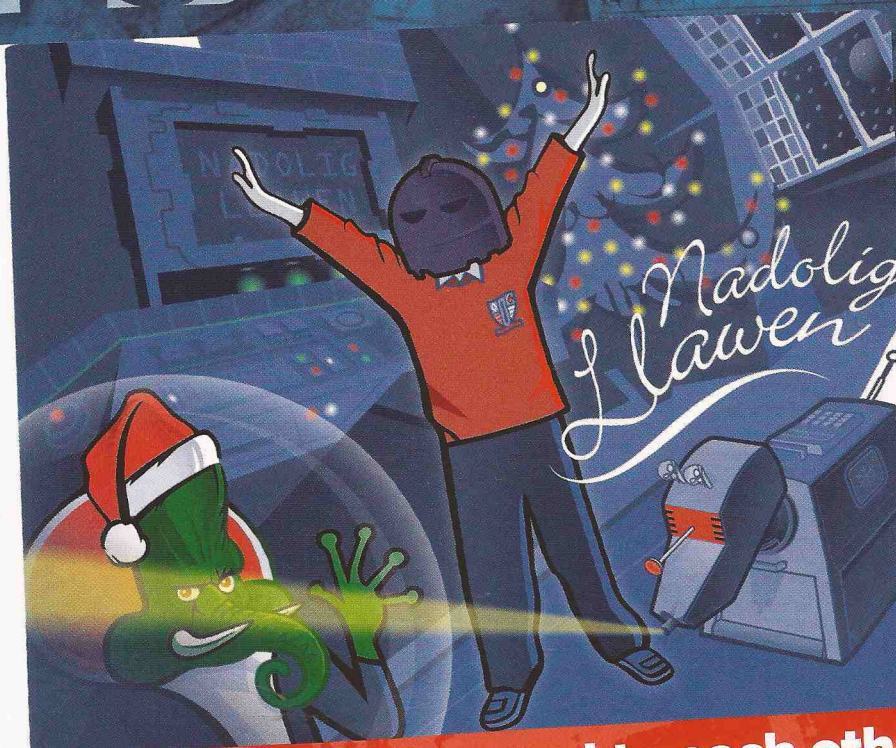


Illustration BEN MORRIS

"Steven and I muttered to each other, 'He or she! Let's say he or she!' That gag must be 28 years old now..."

Mendes from the *Dalek Empire* stories! Written by the aforementioned Briggsy! Small world! (Or maybe everyone in the world now has a *Doctor Who* connection. Yes, that's more likely.) I kept booming "Su-san-men-des!" at her, like the Dalek Emperor. Until she asked me to stop.

Eight years-a-celebrating! Because in the eighth year of the twenty-first century, on Saturday 5 July, *Doctor Who* became the most watched programme in the entire country. Yes, I've said this before. I will say it always. Get used to it.

Seven scenes-a-writing! Scene 7 of Gareth Roberts' very brilliant 4.15, Draft 4, contains the immortal words, "Hello, I'm the Doctor." And soon, David Tennant will be back in Cardiff, saying those very words. Hurry up, man! Drop the panto! Come home!

Six words-a-quoting! Phil Ford's very wonderful 4.16, Draft 3, contains these six words: Emily, pipes, carrots, legend, gadget and concerto. And as a Christmas bonus, it also contains the beautiful, evocative phrase, "the map of the Water Snake Wormholes."

Five gooo-ooold riiings! Love that bit.

Four Specials-a-making! Last issue, I told you that preproduction on the 2009 shows would begin on 24 November. I was wrong! We actually had an early Tone Meeting on Thursday 20 November, just because the scale and ambition of 4.15 demand extra planning. Of course, I can't tell you what that means yet. Let's just say it involves passports. Yes, we're on the road again! (Unless it all goes wrong, in which case, it'll be Wales.)

Three words-a-joking! Namely, "he or she."

That old gag lives on, in reference to the future Doctor, "whoever he or she is." It was first thought up by John Nathan-Turner and Tom Baker in the back of a taxi. As Steven and I faced the press at the NTAs, after David's announcement, with everyone clamouring to know the Eleventh Doctor's identity, we muttered to each other, "He or she! Let's say he or she!" (By the end of the night, Steven was saying "He, she or it.") That gag must be 28 years old now. May it never die.

Two episodes-a-finishing!

I've just got the last two Specials to complete, then that's it. I'm done! Gone! Finito! (Who cheered?) And I never did get to bring back the Ugrakks. But never mind the future – for now, to round up the Twelve Days, here's a seasonal tale to warm your heart...

And a miracle in Sarah Jane's attic! As part of the Children in Need Tour, visitors were taken on to the *Sarah Jane* set, and invited to take part in a mini audio adventure, in which the Bannerman Road gang enlist K9 to fight off a marauding Sontaran spaceship. During one of the schools' tours, a boy stepped forward to perform the role of General Skarr. He gave the most rousing rendition of the day! Sontar-ha! The play's producer was truly impressed, and asked his teacher if he took drama at school. But the teacher was blinking, wide-eyed, all astonishment and delight. "I've never heard him speak before."

Nadolig Llawen. 🐉





CHRISTMAS
COUNTDOWN!

All the latest news
from every corner of
the *Doctor Who* universe...

The Two Doctors!

As sure as it means Santa, holly and turkey, Christmas means it's time for the *Doctor Who* Christmas Special! And **David Bailey** discovers that we've got not just one, but two Doctors waiting for us on the big day...



Christmas is nearly here, and children everywhere will be listening out for that tell-tale sound that promises delight, excitement and the best present you could wish for. No, not sleigh-bells and the clomp of reindeer hooves on the roof! They're all waiting for the comforting 'vworp, vworp' of the TARDIS materialising in snowy Victorian London.

The Next Doctor, this year's *Doctor Who* Christmas Special, is nearly upon us, and it threatens to arrive with a bang. We asked executive producer, and writer of the episode, Russell T Davies, about what we can expect from the blockbusting adventure...

"It's Christmas, it's 1851, there are Cybermen on the loose – with a huge plan, their biggest yet!" he explains. "And in the middle of this, two different Doctors are trying to get to know each other. But the big question is, how on earth can they be together?"

This is indeed the big question, one that has sparked debate among fans everywhere. David Morrissey stars in this episode as the Doctor – "the one, the only, and the best!" So, where does that leave David Tennant's Tenth Time Lord? The series has brought various Doctors together before, and every time, the Doctors recognised each other for what they are.

But, as we saw in the preview of *The Next Doctor* on *Children in Need* last month, this

new Doctor clearly doesn't recognise his tenth incarnation.

"This new Doctor is absolutely *not* a conman," Davies says.

"I had to wrestle for a long time with bringing these two characters together. Specifically – why don't they recognise each other? The Doctor has clearly said in the past that he can sense other Time Lords, so that even the Master had to be hidden in human form [as we saw in 2007's *Utopia*]. But then [2007's *Children in Need* special scene] *Time Crash* came to my rescue – thank you, Steven Moffat! Because in that, the Fifth Doctor very clearly doesn't recognise the Tenth Doctor, even when he's standing in the TARDIS. Which then suggested to me that Time Lords are now very good at spotting each other... except for future versions of themselves! There's obviously some sort of Blinovitch Effect at work, or something. And that simple idea of Steven's opened up this whole plot for me and allowed me to write it.

"Of course, there's then the mystery of why David Morrissey's Doctor doesn't recognise the Tenth, but *that's* the point – as you'll see, the whole story focuses on that. What terrible things have happened, to make him forget?"

TURN THE PAGE FOR OUR FULL PREVIEW OF *THE NEXT DOCTOR*...

ALSO
INSIDE!



» SARAH JANE WILL RETURN
SERIES THREE IS CONFIRMED!



» CYBERSHADES ON DVD
NEXT DOCTOR IS ON HIS WAY



» OLD FRIENDS RETURN
IZZY MAKES AUDIO DEBUT!

The Cyberleader – hooray, he looks like Kroton!



Glad Tidings We Bring?

» 2008 CHRISTMAS SPECIAL
THE NEXT DOCTOR

Are you ready for *The Next Doctor*? Well, let's whet your appetite a bit more, as we count down those agonising last few days... Words: **David Bailey**

Writer Russell T Davies **Director** Andy Goddard
Starring David Tennant, David Morrissey, Dervla Kirwan, Velile Tshabalala, Nicholas Briggs, Michael Bertenshaw, Jason Morell

DON'T MISS!
CHRISTMAS DAY BBC ONE

WE CAN'T BE CERTAIN, BUT we suspect you've now come to view Christmas Day in the same way as us diehard fans at DWM.

Yes, the presents and the family and the turkey are all well and good, but what we really care about nowadays is evening rolling around so we can shut everyone up and settle down in front of the *Doctor Who* Christmas Special. Who would have thought – just three years ago, before *The Christmas Invasion* was even broadcast – that our beloved series would become a cornerstone of the biggest day in TV? Certainly not executive producer, and writer of *The Next Doctor*, Russell T Davies.

"When we were filming Series One, before anything had been transmitted, there were already rumours of a Christmas Special," he recalls. "And I honestly thought, 'It'll never happen. No way.' I didn't even join in with discussions about it, cos I thought it was a waste of my time. I swear, I never saw an old

sci-fi show being that popular. So every single year, I think it's a little bit of a miracle."

And the miracles surrounding the show just keep growing. After the series' most triumphant year yet, with record-breaking ratings and its first-ever Number One placing, it's fitting that this year's Christmas Special is a little more special than most. We've got the return of those ferrous favourites, the Cybermen, and there's the mystery of the next Doctor himself – along with meeting the Tenth Doctor again after the heartbreaking finale to Series Four. But, as David Tennant explains, we shouldn't expect our hero to be moping about the loss of Rose and Donna too much – there is adventure afoot!

"Unlike previous Christmas Specials, it's clearly not picking up moments later," he says. "There has

been some time. But even at the end of *Journey's End*, he's not in a kind of paroxysm of misery. He has perhaps elected to live life slightly differently for a while, to take a bit of time out, and maybe try not to get hurt again for a while."

The episode's director, Andy Goddard, really landed on his feet with his first gig for *Doctor Who*. Having previously directed episodes of *Torchwood*, he was delighted to get his teeth into a Christmas Special. "I think it's a brilliant story," he says. "You've really got a mixture. There's the classic element of Victorian mystery to it, then you've got this wonderful aspect of the two Doctors. And it's just really Christmassy!"

But dig beneath the pristine snow, and you'll find that *The Next Doctor* has a darker side. "All the best Christmas stories have a hint of darkness about them," Davies says, "and this episode has a strong element of that..."

The tale of this new Doctor is at the centre of the story, so it was important to get someone just right for the role. Someone who could do 'the Doctor

thing' and also take us on a chilling emotional ride, too. Someone like David Morrissey.

"David's been on our wishlist since the very beginning," says Davies. "I mean, the whole industry wants to work with him, all the time! It was particularly good for David Tennant, cos we were at the end of a very gruelling shoot, making 15 episodes in a row for the first time ever. [*The Next Doctor* was filmed at the end of a schedule that began with last year's Christmas Special, *Voyage of the Damned*.] So for him to have a good friend coming on board, right at the end, was a real boost. And the way they play off each other is simply brilliant. Two great men, at the top of their game."

And let's not forget the other casting scoop in this episode. This is not just a guest star. This is a delicious guest star, drizzled in *Ballykissangel* and baked lovingly at 55 Degrees North. Yes, it's the voice of M&S herself, Dervla Kirwan, who plays the beautiful but wicked Miss Hartigan. Andy Goddard describes Miss Hartigan as "a brilliant villain... a wonderful mixture of *femme fatale* and Cruella de Vil", and it's true that Kirwan's take on the role is strikingly sexy and sinister. She may just go down as one of the series best-loved villainesses...

"Dervla had a cameo in *Casanova* [the 2005 drama, also written by Davies and starring David Tennant]," Davies explains, "but that wasn't nearly enough. I'd particularly admired her performance in a very brilliant BBC Two drama called *Eureka Street*, and wanted to work with her from that moment on."

While the episode centres on the Doctors and Miss Hartigan, there's still room for one more. Meet Velile Tshabalala, a relatively new actress (her most major work has been in BBC Three's *Tittybangbang*), who plays Rosita, the next Doctor's companion.

"Velile was a real find," Davies says. "Everyone bangs on about our guest casting, but people forget how good [casting director] Andy Pryor is at finding new, exciting talent. And she's got a tricky role – she ends up being companion to both Doctors, which isn't easy. But she seemed to have a ball, from beginning to end. And she does end up running an awful lot, as every companion should!"

Rosita enters the fray as the other Doctor's companion, but soon finds herself hoisting up her frilly petticoats to run after both him and the Tenth Doctor. As if all this physical exercise wasn't enough, Velile had to cope with nerves as she met her new co-stars.

DOCTOR WHO

Quote, unquote

THE DOCTOR: But you're the Doctor! The next Doctor! Or the next-but-one, a future Doctor anyway. No, don't tell me how it happened! Although I hope you didn't just trip over a brick, that would be embarrassing. Then again, painless. Worse ways to go. Depends on the brick.

In a nutshell...

The Doctor arrives in London, on Christmas Eve 1851, and immediately comes face to face with, er, the Doctor! While our two heroes try to come to terms with each other's existence, the Cybermen make their move. And if anyone can foil the schemes of Miss Hartigan and her metal friends, and unravel the mystery of the CyberKing, it's the two Doctors...

"You can imagine how intimidated I felt to walk on to the set and there's David Tennant – who's a massive star – and there's David Morrissey in front of me, too!" she laughs. "Spending all day with two gorgeous men, it's been horrible! No, I'm joking. It's been lovely. And David Morrissey has done such a fantastic job, I think he'll be really popular. It's exciting to see how it will go, because the kids are going to be wondering, 'Ooh, what's going on here then?' But they'll find out in the end..."

While they try to unravel that mystery, though, there's plenty of thrills to keep them occupied. Case in point: the Cybermen. Where the metal men go, action is sure to follow...

"There's something very comforting about the icons returning," David Tennant says of their return to the series. "It's great – it doesn't feel like all that long since we had them here before, but of course it is. It must have been Christmas 2005 that we were last shooting with them [for the 2006 finale, *Army of Ghosts/Doomsday*].

So it's been a while now. But they're great. And it's the same guys playing them – Paul Kasey, Ruari Mears and the team – so they all know what they're doing. And they've barely got out of these costumes since, because they're always doing exhibitions and concerts and appearances, so they're very well drilled in the ways of the Cyber."

That may well be the case, but even they had some fresh challenges to face in *The Next Doctor*, chief among them the portrayal of a new kind of monster – the shambling, shadowy Cybershades...

"The Cybershades are mysterious creatures," Davies explains. "You're given an explanation of what they are, but it's not absolutely definitive – I think a bit of mystery helps the story

Victorian history is in danger of being altered...

live on in your mind, long after transmission. I took my lead from the Cybermats of old – let's face it, we were never really told exactly what they were, and the years of theorising have made them even richer! But I loved the way that 1960s *Doctor Who* would throw in new, wild ideas – Cybermats, Cyberplanners, Cybermen in Space Eggs, all that imagination! It's good to keep that tradition going."

"They're very different," adds Ruari Mears from behind a Cybershade's brass mask. "The Cyberman is far more regimented, the movements are much more mechanical. Whereas the Cybershade is far more feral, and the movements are a lot more erratic. There's quite an animalistic feel to them."

But the Cybershades aren't the only new trick up the Cybermen's sleeves. There is much talk throughout the episode of something called the CyberKing. Obviously, we can't say what it is, but hold on to your hats, the scenes featuring the CyberKing promise to be some of the most impressive of the episode. All thanks, of course, to the talents of the digital effects gurus at The Mill.

"I actually thought this episode was much smaller than *Voyage of the Damned*... until the Mill told me that it had even more FX!" Davies laughs. "The Mill's work seems to get better and better every year – and it was pretty bloody good to start with! The final 15 minutes of this story is truly epic, and it's taken The Mill all year to complete these shots. We've only just seen the finished thing, at the end of November. But it was worth waiting for! The detail, and complexity is just breath-taking."

"Mind you, we did have one marvellous moment in the FX review, looking at a magnificent aerial shot of Old London Town, when Susie Liggat tapped away on her laptop and said quietly, 'I hate to tell you this, but Tower Bridge didn't exist in 1851.' The poor Mill! It looked beautiful! But it had to go back into the computer, to be deleted!"

"But for all the crash-bang-wallop," Davies adds, "there's a very intimate story at the heart of this one. A bit like a Christmas ghost story. But without any ghosts! Though it's got the essence of that – spooky tales being told in firelight, that sort of thing, with a quiet, heartfelt drama being played out between the two leading men. Then you add the crash-bang-wallop, and it's the perfect Christmas recipe!"



The mysterious Cybershades – where have they come from...?

Turn to page 16 for our exclusive interview with the Next Doctor himself – David Morrissey!



» DVD News

Zientertain has told **DWM** that the forthcoming Christmas Special, *The Next Doctor* will be available on DVD from Monday 19 January 2009, price £15.99. The release will also feature the *Doctor Who* Prom 2008 (running time 120 minutes), which includes the specially-made scene *Music of the Spheres*, starring David Tennant as the Doctor with Jimmy Vee as the Graske. More DVD news next issue.

» Audio News

Following on from the release of the audiobook *Doctor Who and the Abominable Snowmen* (read by David Troughton) in January 2009 is *The Nemonite*

Invasion, BBC Audio's third audio original release. Donna actress Catherine Tate reads David Roden's story of a menace at sea for British Naval Command in the Second World War. When the Doctor and Donna arrive on the scene they get involved in a very frightening scenario featuring the hideous, malevolent Nemonites...

Also out in February is the soundtrack of the 1971 story *The Mind of Evil*. It features linking narration by Richard

Franklin, who played Captain Mike Yates in the TV adventure. This is Richard's first time as narrator of one

of BBC Audio's soundtracks, and a short interview about his work on *Doctor Who* is included as a bonus item on the release.

» Exhibition Competition!

Due to popular demand, the *Doctor Who* Exhibition at Egham's Court will now remain open until Wednesday 7 January 2009... and the exhibition's organisers have generously given us TEN pairs of tickets to give away to **DWM** readers!

For your chance to win, simply tell us where the first ever permanent *Doctor Who* exhibition was opened. Send your answer, name, address, phone number and email address on a postcard to the **DWM** address on page 14. But hurry – you need to get your entry to us by 18 December!

» Christmas Presents!



As we go to press, the finishing touches are being made to 2008's Christmas Special, *The Next Doctor*. Executive producer, and the

story's writer, Russell T Davies tells **DWM**, "David Tennant and David Morrissey will be completing their final work on the ADR [Additional Dialogue Recording] on the last Friday of November – marking David's first return to the role of the Doctor since filming finished! The final mix is then going to be held in the BBC Wales Dubbing Theatre on Friday 5 December.

"There's going to be a press screening in London, one morning closer to Christmas – so beware my annual warning! 'Spoilers', as River Song would say. If you want all the secrets to be kept – and there are some corkers in this episode! – then maybe it's best to keep your head down until the actual transmission!"

Following broadcast of the episode on Christmas Day, a podcast commentary should be available on the official BBC website. This hadn't been recorded as we went to press, but it's hoped that David Tennant will be involved.

Doctor Who was also due to feature on the cover of the 'Week 50' edition of the *Radio Times* (pictured above), which is likely to have gone off sale by the time you read this. However, we have been assured that there's lots more exclusive *Doctor Who* interviews and photos in the Christmas double-issue edition of the *Radio Times*, which is on sale now.

Television trailers for *The Next Doctor* are due to launch on Monday 15



December, although this is subject to change: Keep an eye out also for *The One Show* on Friday 19 December, in which Jon Culshaw is due to interview the two Davids.

» Music of the Spheres!

The *Doctor Who* Prom, which took place at the Royal Albert Hall on 27 July 2008 will be broadcast on BBC One as part of the Christmas schedule. At the time of going to press, the precise transmission date was still to be confirmed, although it may be Christmas Day or Boxing Day. Keep an eye on the TV listings! The BBC One version is likely to be 60 minutes long, with a 90-minute version available on the red button service.

Russell T Davies says, "I really hope viewers will tune in for a remarkable and unique slice of *Doctor Who* history. Of course, there's Murray Gold's music, which sounds truly magnificent. But it's a visual feast too! You'll see live action from the Daleks, Cybermen, Sontarans, Judoon, and the Graske – with Jimmy Vee making his now-annual appearance in the Christmas schedules! Davros



The Next Doctor – set to be the showpiece attraction in BBC One's Christmas schedules!

himself, played by Julian Bleach, commandeers the Royal Albert Hall, to become his palace. Add to that, literally hundreds and hundreds of clips from the programme. And it's the first chance for everyone to see the special mini-episode, *Music of the Spheres*, starring David Tennant himself, and directed by Euros Lyn. This has been edited together with audience reactions, and is an absolute highlight – it's an extra *Doctor Who* adventure for the holidays! As to whether it's canon, I'll leave that to you. (Though I vote yes!) But Murray's work, combined with Ben Foster [conductor], and Freema Agyeman hosting the proceedings, has made this something really special, and we all hope you enjoy it. Call it a Christmas present!"

» 'D' is for... ?

Russell has revealed to **DWM** some more tantalising pieces of information regarding the first of the one-hour *Doctor Who* Specials for 2009. Russell says, "Production is underway, with James Strong on board, and both Neill Gorton and The Mill hard at work, designing new creatures. It won't be long before we're hitting the streets of Cardiff – and elsewhere! – with filming slated to begin on Monday 19 January. The title of the next Special will be announced on BBC One at the end of *The Next Doctor*. All I can say for now is that it's four words long, and one of them begins with a D!"



» Sarah's third series confirmed!

The BBC has announced that a third series of *The Sarah Jane Adventures*, consisting of 12 episodes, is to go into production next year.

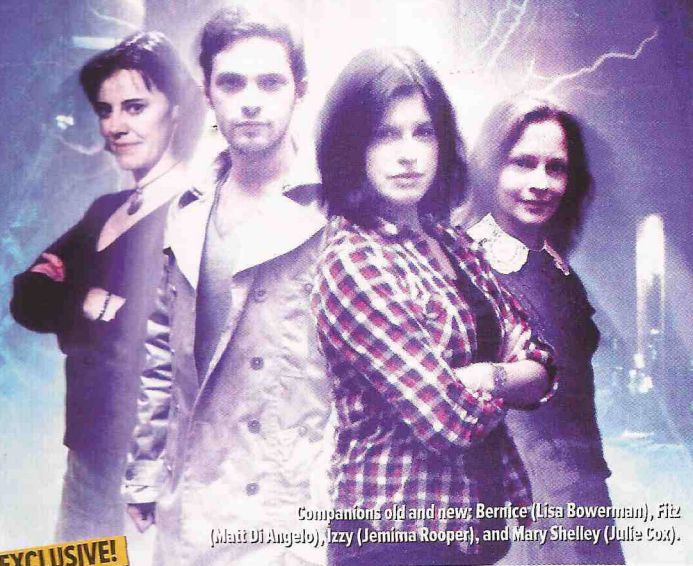
Russell T Davies says, "This really is the best news. As you might know, in an age of shrinking budgets and an ever-changing television landscape, Children's TV is right at the front line, and personally, I think it's one of the most vital areas to protect and nourish. So this commission is wonderful, and we're all determined to repay Children's BBC by delivering an amazing show.

More than anything, it's a testament to Elisabeth Sladen [Sarah Jane Smith], Thomas Knight [Luke], Daniel Anthony [Clyde] and Anjali Mohindra [Rani], for their magnificent work. Many thanks from all of us to Richard Deverell [Controller of BBC Children's] and his entire department for the support they've given us.

"Work has been underway for quite some time, in the hope of this commission, and the desks are already piled high with scripts. Phil Ford [head writer] is back at work on the series, joined once more by Gareth Roberts

and Joe Lidster, with some new names to be announced in the New Year. There will be old monsters, new monsters, and a series finale that's already got me excited, before a single word is written! Nikki Smith will be producing again, with Gary Russell as script editor. And they'll have to cope with my beady eye as well, the poor souls – I might be leaving *Doctor Who*, but not *Sarah Jane*!"





Companions old and new: Bernice (Lisa Bowerman), Fitz (Matt Di Angelo), Izzy (Jemima Rooper), and Mary Shelley (Julie Cox).

EXCLUSIVE!

» Old friends, new faces

Fhe *Company of Friends*, the July 2009 audio release from Big Finish, promises to be something very special indeed. This collection of four one-episode stories stars Paul McGann as the Eighth Doctor, who is travelling with some familiar companions that are largely new to the range.

Benny's Story guest stars Lisa Bowerman as Bernice Summerfield, making her first return to *Doctor Who* since *The Dark Flame* in 2003. The episode, written by Lance Parkin, finds the Doctor and Benny reunited during

a perilous archaeological excavation on the planet Epsilon Minima.

Fitz's Story by Stephen Cole features Fitz Kreiner, the popular companion who appeared in 50 of the BBC's Eighth Doctor novels between 1999 and 2005. Fenella Woolgar (Agatha Christie in *The Unicorn and the Wasp*) guest stars as Commander Hellan Femor. Fitz himself is played by Matt di Angelo, who is perhaps best known for playing Deaño in *EastEnders*, for coming second in *Strictly Come Dancing* 2007, and who will be starring in the next series of the BBC's popular drama *Hustle*.

» Sounds like a winner!

Doctor Who's Sound Team won an award at the Royal Television Society Craft awards on Monday 24 November, for its work on 2008's *Midnight*.

Executive producer Julie Gardner tells *DWM*, "We're all so proud and happy that the magnificent work of the Sound Department has been recognised at last. This episode pushed them right to the

limit, using techniques that simply won't be called for on many other dramas, and it's wonderful to see their work being recognised by their peers. And I have to say, it's probably a unique event, for a drama recorded in basically one small room, to win an award for the quality of its sound. That department does brilliant work on every single episode, and it's about time they were honoured! And our

"Finding the right actor to play a much-loved character like Fitz was a real challenge," says director and executive producer Nicholas Briggs, "but we were all delighted with Matt's performance!"

Popular *DWM* comic strip companion, Izzy Sinclair, makes her audio debut in *Izzy's Story*, written by her creator Alan Barnes. Jemima Rooper (*Lost in Austen*, *Hex*) plays Izzy, in a fantastical tale that sees the travellers returning to the town of Stockbridge.

Finally, **Mary's Story**, by Jonathan Morris teams the Doctor with real-life historical author Mary Shelley, played by Julie Cox. Although the character hasn't appeared in *Doctor Who* fiction before, she was mentioned in *Storm Warning* (2001), where the Doctor recalled his adventures with her.

Meanwhile, earlier in 2009, the release for April has also been confirmed as a Seventh Doctor adventure, *The Magic Mousetrap* by Matthew Sweet. The four-part tale, which showcases the return of an as yet undisclosed old enemy, is set in a sanatorium in the Swiss Mountains in 1926. The guest cast includes Nadim Sawahla (father of Julia, and best known for playing Dr Hamada in *Dangerfield*), Nadine Lewington (*Holby City*) and Paul Antony-Barber (Dr Kendrick in *Rise of the Cybermen*).



thanks and congratulations to the director of that episode, Alice Troughton, who worked so closely with the sound team, as well as the cast, who gave everything to make the story work."

» Going... going... gone!

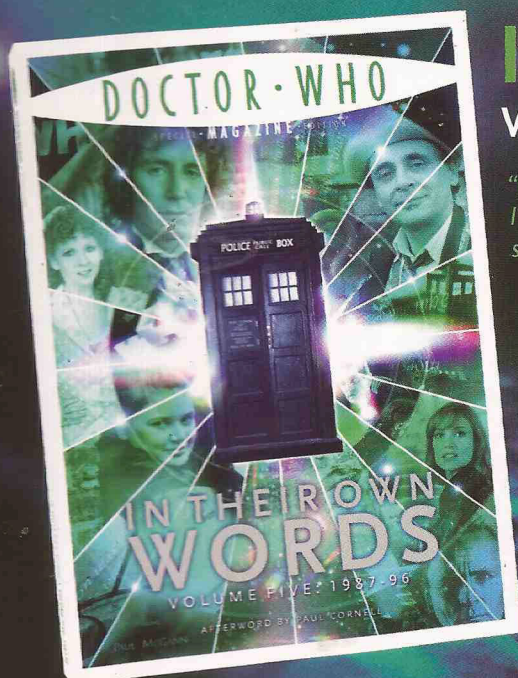
The stylish purple jacket that the Third Doctor, Jon Pertwee, wore in the 1973 story, *Planet of the Daleks*, was sold at auction on 25 November in Bonham's, London for £14,000. Other items on sale that day included a Cyberman glove dating back to the 1968 story *The Invasion* and the Doctor's Signal Receiver, used to detect a message in Part One of 1975's *Pyramids of Mars*.



» New DWAs

Readers of *Doctor Who Adventures*, the magazine for younger fans, can look forward to a free TARDIS moneybox in issue 94 (out now), as well as a Cyberman fact file and a feature on scary robots; issue 95 (out 18 December for two weeks)

is a bumper Christmas Special (price £2.99), with a free monster folder, sketch pad and pencils and a sneak preview of *The Next Doctor*; and issue 96 (out 2 Jan) has a free Time Agent planner, a fact file about the Other Doctor, a Cybershade mask to cut out, the winner of the comic strip companion competition, with the first comic strip to feature the new time traveller. The mag is usually available weekly, price £2.10.



IN THEIR OWN WORDS VOLUME FIVE: 1987-1996

"I wanted to bring in a hidden sadness – I thought that the Doctor must have that somewhere in him..." **Sylvester McCoy**

It's seventh heaven for *Doctor Who* fans in this latest 100-page *DWM* Special!

Containing everything from the début of the Seventh Doctor in 1987, to the arrival of the Eighth in the 1996 TV Movie... and all the incredible things that happened in between!

Featuring contributions from **Sylvester McCoy**, Paul McGann, Jon Pertwee, Peter Davison, Colin Baker, John Nathan-Turner, Bonnie Langford, Sophie Aldred, Philip Segal, Daphne Ashbrook, Andrew Cartmel and many more, hundreds of rare photos, plus an Afterword by *Human Nature* writer **Paul Cornell**.

AVAILABLE NOW AT WHSmith, NEWSAGENTS AND COMIC SHOPS PRICE £5.99





» In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

December

■ FRIDAY 26

Books *Beautiful Chaos* by Gary Russell [Tenth Doctor and Donna], *The Eyeless* by Lance Parkin [Tenth Doctor], *The Story of Martha* by Dan Abnett with various [Tenth Doctor and Martha]. BBC Books £6.99 each

■ MONDAY 29

DVD *Battlefield* [Seventh Doctor and Ace] 2lentertain £19.99

■ ALSO THIS MONTH

Audio Drama CD *The Raincloud Man* [Sixth Doctor and Charley] Big Finish £14.99

Audio Drama CD

The Companion Chronicles: The Darkening Eye by Stewart Sheargold [Nyssa] Big Finish £8.99

Audio Drama CD *Unbound: Masters of War* [David Warner as the Doctor, with the Brigadier and Davros] Big Finish £14.99

January

■ THURSDAY 8

DWM 404 Panini £3.99
Talking Book *Doctor Who and the Abominable Snowmen* [Second Doctor, Jamie and Zoe. Read by David Troughton] BBC Audio £17.99

■ MONDAY 26

DVD *E-Space* box set: *Full Circle*, *State of Decay* and *Warriors' Gate* [Fourth Doctor, Romana and Adric] 2lentertain £34.99

■ THURSDAY 29

Books *The Darksmith Legacy 1: The Dust of Ages* by Justin Richards, *The Darksmith Legacy 2: The Graves of Morlane* by Colin Brake [Tenth Doctor] Penguin £4.99 each

■ ALSO THIS MONTH

Audio Drama CD *Key 2 Time: The Judgement of Isskar* [Fifth Doctor] Big Finish £14.99

Audio Drama CD *The Companion Chronicles: Key 2 Time: The Prisoner's Dilemma* [Ace] Big Finish £8.99

Audio Drama CD *The Companion Chronicles: Transit of Venus* [Ian] Big Finish £8.99

Mags *Doctor Who Adventures* [every Thursday] BBC Magazines £2.10 each

All release dates are subject to change, and all prices are RRP.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...



■ TENNANT BACK IN TIME



Mr Eddington (David Tennant) can now be found on DVD.

Shooting began on 3 November on Stephen Poliakoff's World War II feature film thriller, *1939*, with **David Tennant** as Hector, friend to main characters the Keyes family. Executive producer is former BBC One Controller and *Doctor Who* supporter **Lorraine Heggessey**. BBC One brought forward *Einstein and Eddington*'s broadcast to 22 November, with publicity helped by the front cover of the *Radio Times* featuring David Tennant as Eddington. A DVD of *Einstein and Eddington* arrived on 1 December.

■ CHRISTMAS COUNTDOWN

John Simm's role as Edward Sexby in C4's *The Devil's Whore* concluded on 10 December. *Survivors* with **Freema Agyeman** and **Shaun Dingwall** launched on BBC One on 23 November. **Mark Gatiss** is Colonel Black in BBC Three's *Clone* until 22 December, while **Joe Ahearne**'s *Apparitions* pop up weekly on BBC One until 18 December – he directed the first two and last two episodes. Hopefully, the *Jonathan Creek* Christmas special *The Grinning Man*, co-starring audio companion

Sheridan Smith (also in *Lark Rise to Candleford*'s Christmas Special), may be dedicated to the late **Verity Lambert** (an auction of Verity's Art Deco and modern picture collection took place at Woolley and Wallis Salisbury salerooms on 22 October). **Bob Baker** has written *Wallace and Gromit: A Matter of Loaf and Death* premiering on BBC One this Christmas. **Bruno Langley** continues his *Flashdance* tour

taking in Oxford's New Theatre over the Christmas period.

■ BARROWMAN BLITZ

Showcasing his album *Music Music* on Radio 2's *Friday Night is Music Night* on 5 December at London's Mermaid Theatre and at *The Royal Variety Performance* at the London Palladium on 11 December (BBC One 14 December), **John Barrowman** made a myriad of TV appearances in November including his *Faenol Festival* set from August, *Alan Carr's Celebrity Ding Dong*, *Children in Need*, *The One Show*, *Strictly Come Dancing*, *Strictly Come Dancing: It Takes Two* and *The Paul O'Grady Show* – has he fallen out with those *Loose Women*? John hosted another series of *Keys to the Castle* for broadcast on Canada's HGTV in January.

■ DARLING ELISABETH

Elisabeth Sladen plays Mrs Darling in a new production of *Peter Pan* at Windsor's Theatre Royal running from 3 December to 11 January (01753 853888).

■ NATIONAL GUGU

In November **Gugu Mbatha-Raw** made her National Theatre debut as Monique Toussaint opposite **Tamsin Greig** in David Hare's satire *Gethsemane* running until 23 February at London's Cottesloe Theatre prior to a tour in March. **John Simm** played Silver opposite Philip Glenister in the 1980s London heist thriller *TuEsday* and has been shooting *Sky1's Skelling* in Cardiff for spring broadcast. Michael Winterbottom's new Manchester-based film, *A Beautiful Game*, will feature **Noel Clarke**. Filming is underway on Series Two of **Matthew Graham's Ashes to Ashes** for BBC One in 2009.

■ LA GARDNER

Julie Gardner is expected to move to Los Angeles in late 2009 becoming BBC Worldwide's West Coast Drama and Entertainment head. She's currently working out her commitments to BBC Wales including 2009's *Doctor Who* Specials and a six-part BBC Three series of **Toby Whithouse's Being Human** starring **Russell Tovey** as George the werewolf/

hospital porter. Production is underway in Bristol with *Sarah Jane Adventures'* **Matthew Bouch** producing and **Colin Teague** directing some episodes.

■ ASTRID ON THREE

February finds **Kylie Minogue** appearing on BBC Three's sketch show *Horne and Corden* and reports suggest she may co-host the Brits with them. She's also working on a West End 'jukebox musical' wrapped around her catalogue of hits.

■ T TIME

T is for Television: *The Small Screen Adventures of Russell T Davies* by Mark Aldridge and Andy Murray has been published by Reynolds and Hearn, examining **Russell T Davies'** TV projects.

■ QUICKIES

Catherine Tate paid tribute to the late **Geoffrey Perkins** in a special *Comedy Connections* (BBC Two, 8 November). **Rob Shearman** took home the World Fantasy Collection Award for *Tiny Deaths* in November. The BBC Radiophonic Workshop was celebrated at the BBC Electric Proms on 25 October with *Coldcut via Radiophonic Workshop* at London's Roundhouse Freedom Studio. **Alexander Armstrong** has a second series of *The Armstrong & Miller Show* set for BBC One broadcast in the spring. The voice of Mr Smith was also on the Royal Variety Performance bill.

■ OBITUARY

John Ringham (left), who played the villainous Tlotx! in 1964's *The Aztecs*, the virtuous revenue man Blake in 1966's *The Smugglers* and the leader of the colonists, Robert Ashe in 1971's *Colony in Space*, died on 20 October aged 80.

Roy Stewart, who, after appearing as a Saracen Warrior extra in 1965's *The Crusade: The Wheel of Fortune*, played Toberman in 1967's *The Tomb of the Cybermen* and Tony, the Strong Man, in 1971's *Terror of the Autons*, died on 27 October aged 83. *Butterflies* actress **Joyce Windsor**, who appeared as an extra in 1970's *Doctor Who and the Silurians* Marylebone Station plague scene, died on 15 October aged 76. **Penny Rigden**, an extra who played one of the colonists in 1984's *Frontios*, a citizen in 1980's *Full Circle* and one of the Lakertyans in 1987's *Time and the Rani*, died on 20 August aged 63.

Dominic May thanks Richard Mills, NGW Ltd, David Saunders, Julie-Anna Evans, Graeme Wood, Alasdair MacFarlane and various *Doctor Who* cast, crew, agents and websites for their assistance with compiling 2008's *Beyond the TARDIS*. <»



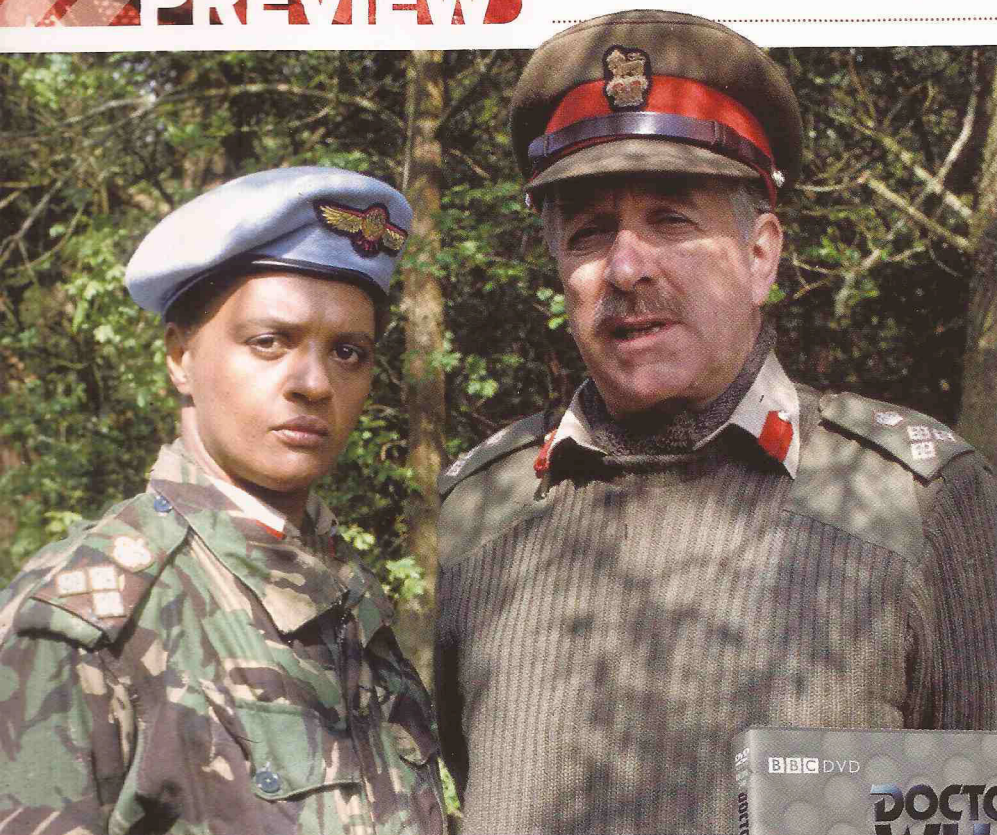
John Ringham in *The Aztecs*.



Freema Agyeman in *Survivors*.



David Darlington tells us what to expect from the DVD of this 1989 story featuring the Seventh Doctor...



DISC INFO

FEATURING The Seventh Doctor (Sylvester McCoy), Ace (Sophie Aldred) and Brigadier Lethbridge-Stewart (Nicholas Courtney)

WRITTEN BY Ben Aaronovitch
FIRST BROADCAST 6-27 September 1989

THE STORY

A squad of UNIT troops escorts a nuclear missile through the English countryside – while nearby, knights in armour appear and join the troops in battle using broadswords. Brigadier Lethbridge-Stewart is called out of retirement to assist with the emergency. But why does Ancelyn, one of the knights, address the Doctor as “Merlin”?

EXTRA FEATURES

■ Commentary featuring star Sophie Aldred, guest stars Nicholas

Courtney and Angela Bruce, writer Ben Aaronovitch and script editor Andrew Cartmel

- *Storm Over Avallion* – the making of *Battlefield*
- *Past and Future King* – Ben Aaronovitch and Andrew Cartmel look back at how the story was commissioned and written
- *Watertank* – Sophie Aldred and members of the cast and crew recall an on-set accident
- *Studio Recording* – behind the scenes on the studio recording of *Battlefield*
- *From Kingdom to Queen* – actress Jean Marsh looks back on her three appearances in *Doctor Who*.
- *Trails and Continuity Announcements*
- Photo Gallery
- Isolated Score
- Season 26 Trailer
- Coming Soon: *The E-Space Trilogy*
- Programme and Production Notes subtitles
- Radio Times billings in PDF format

» Battlefield

DVD 2 | entertain | CERT PG | PRICE £19.99 | OUT 29 December 2008

Do you recall the DVD release of *The Curse of Fenric* a few years ago, featuring the original transmitted story plus, in addition to the usual swathe of extras, a brand new re-edit of the story, in movie form, with new sound and effects elements?

This release of *Battlefield*, a story that's also from Season 26 of *Doctor Who*, follows *Fenric*'s template closely and to similar effect. Indeed, the re-edit has been overseen by the same producer, audio consultant Mark Ayres, who worked on the TV series back in 1989 when *Battlefield* was made.

“I co-ordinated the whole thing!” Ayres says of the Special Edition. “I pitched it, produced it, edited it, tracklaid it and mixed it. It keeps costs down if just one person takes charge and does the lot.”

But why re-edit at all? “A lot of the Seventh Doctor stories were not well-served by their original transmission versions,” Ayres reckons. “The scripts were simply too long, so a lot of good – and in some cases, essential – material was lost in the final edits in order to bring them down to fit the transmission slots. And it's not just the loss of material that's a shame to my mind, but also the way in which the remaining material was restructured in order to cover the losses. These issues are not the writer's, nor the director's fault. *Battlefield* works a lot better not just as

scripted, but also as director Michael Kerrigan originally edited it, before being forced to cut it for time.”

Was Michael, recently to be found working on *The Sarah Jane Adventures*, involved in this reworking?

“At the time we did this,” Ayres points out, “we had no idea that Michael would be returning to the fold! But he wasn't involved in this

“Jean Marsh is a fascinating person... sharp, funny and with some unprintable anecdotes!”

re-edit, no. However, it very closely follows both Ben Aaronovitch's original script and Michael's original edit, so I certainly hope that they'll both feel that it's their original visions for the story that are represented here. It is still their show – more so than ever, I think, as at last their work is properly represented.”

Is there a temptation to tinker more than that? Take Keff McCulloch's musical score, for instance – not one of the most popular, even at the time. Was there a temptation to replace or enhance it, just for the extended edit? “The original music score did not always work very well,” Ayres admits. “I don't think one needs to be shy about saying this, and I know that Keff would agree. But the music was totally in keeping with what the producer [John Nathan-Turner] wanted, so Keff was doing his job. There is, actually, a lot of rather good music in there – but unfortunately there are a couple of places where it treads on dialogue, or where it perhaps does not support the action as well as it might. Obviously, as the music was composed to accompany the final transmitted cut, it's not going to fit another version, so the score had to be extensively re-edited to fit the new version of the story. And I have taken the opportunity to shift the music about a bit so that it not only supports the story better, but it's also able to hold its own a bit more, too. I think that the music works a lot better in this new version.”

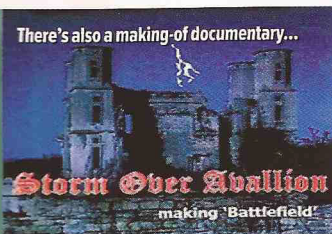
“Everyone was very enthusiastic in discussing *Battlefield*,” says Steve Broster, who co-ordinated many of the supporting features for this release. “None more so than Angela Bruce, who played UNIT's Brigadier Bambera. She's a real character,

and seems really proud of the role. Her sparring partner on the show, Marcus Gilbert [Ancelyn], was another treat. He turned up for the interview with tongue firmly in cheek, and there was so much laughter in the studio I was almost surprised I was able to use any of his interview at all!”

And what about the wicked Morgaine, actress Jean Marsh – something of a legend in her own time – here making her third appearance in the show and given an interview documentary all to herself? “Jean is a fascinating person,” Broster muses. “When I first met her, she seemed frail and timid – but I'm glad I didn't treat her with kid gloves, because she turned out to be neither, and wouldn't have taken it well if I'd treated her like a feeble pensioner! She's very sharp, and very funny. With, again, some great, unprintable, anecdotes!”



Sophie Aldred (Ace) chats about cheating death...



There's also a making-of documentary...

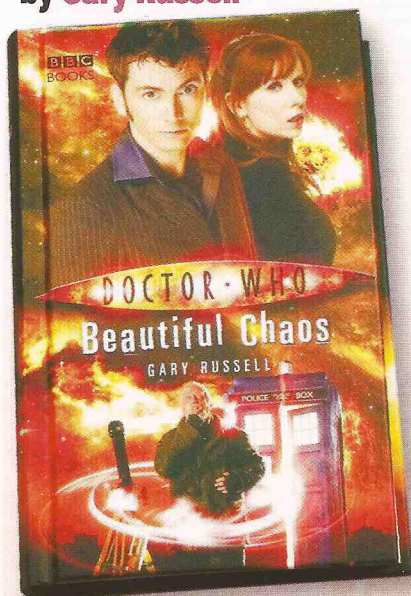
Storm Over Avallion making *Battlefield*!



... and an explosive new edit of the story!

David Darlington chats to the authors of the latest BBC novels...

» Beautiful Chaos by Gary Russell



The world's population is being converted to a new way of thinking. Something is coming to Earth, an ancient force from the Dark Times. Something all-consuming...

Hi Gary. Having written and overseen so many stories for various media over the last decade or more, how do you find working with the current TV characters? It's taken me a while to get round to writing one of these – I kind of wish now that I'd written a Ninth Doctor book. But I really wanted to do a Donna story – my job at BBC Wales is to know continuity on all three series really well, so I know all the characters probably even better than Mel and Tegan and all that lot...

“The dynamic of Donna's family really interested me.”

Why did you pick Donna rather than Martha or the unaccompanied Doctor?

I love Martha, but I've written for her already in the IDW comic series, and I didn't want to write about the Doctor on his own, mainly because I wanted to write about Donna – it was her family dynamic that interested me. That Donna had gone from being an *X Factor*-loving doofy and become this confident woman, but her mother only has to say two words to her and she crumbles... I think it would be easy to write Sylvia as an unsympathetic character, so didn't want to do that, I wanted to make her real – her anger should be completely believable. And Wilf is the peacemaker – who loves his daughter and his granddaughter...

Was it daunting approaching these characters?

Terrifying! All I wanted was for Russell to tell me that he didn't hate what I'd done with his characters! Unusually, I let Russell read the early bits of this book, and he gave me a brilliant critique of it, pointing out a few bits when I had Donna veering towards being Tegan!

» The Eyeless by Lance Parkin

The Doctor is determined to dismantle a weapon in the Fortress of Arcopolis. But is the planet haunted? Who are the Eyeless? And what will happen if they get to the weapon before the Doctor?

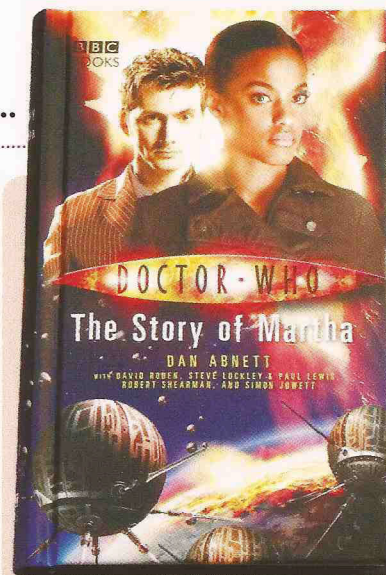
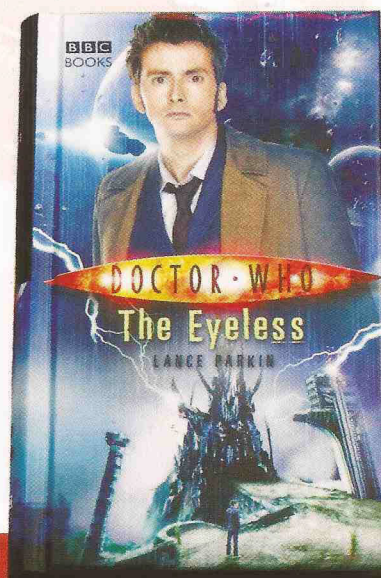
Hi Lance. It's good to see you return to the fold, after so many books for the older Virgin and BBC Books ranges... It's lovely to be a tiny, tangential part of the Tenth Doctor's world. I'm proud that a few of the people who will have just watched *The Next Doctor* will be settling down that day to read *The Eyeless*.

How different a process have you found it, given the books are a bit shorter now, and for a broader audience? The books are a little shorter, but the TV show is also much leaner and faster, so that balances out. I think there's as much 'story' in *The Eyeless* as in any of my previous books. And because the books are standalone, there's a lot less editorial 'mandating'. There are some fairly nasty horror stuff in there, things that I wasn't sure I'd be able to get away with – but absolutely nothing like that got cut or changed [by the powers at BBC Wales]. So it's my fault if you don't like it, no one else's!

Now that the Tenth Doctor is travelling on his own for an extended period, it creates a new problem for writers – how to give the readers a 'viewpoint' character... I resisted giving him a 'companion-in-all-but-name'. You don't have the luxury the TV series does – they can cast Kylie or Catherine as one-shot companions, and it becomes an event. So, you turn your weakness into a strength. The Doctor's on his own... so what does he do that's different? Do the companions normally hold him back or just keep him honest? Left to his own devices, the Doctor is perhaps a little quick to dish out retribution, to ignore the little people to go after the big baddy – as seen in *The Runaway Bride*...

You've been 'blogging' the writing process (at the *eyeless.blogspot.com*). Has that impacted the writing at all?

I'd actually finished the first draft of the book before it was announced, so before I could start with the blog, so it didn't interfere with the process or feed back on it or anything. The blog just sets out some tricks of the trade and explains some of the mechanics – how long it takes to write a book, what the various stages are. It's the sort of stuff I'm asked about a lot. I hope it helps people with their own writing, rather than killing the magic by showing them how the trick's done!



» The Story of Martha by Dan Abnett

For a year, while the Master ruled the Earth, Martha Jones travelled the world telling people about the Doctor. This is her story – and it's also a collection of the stories she told, adventures with the Doctor that we haven't heard about before. Stories that saved the world.

Hi Dan. Now, *The Story of Martha* is a compilation of short stories within a longer narrative, set between *The Sound of Drums* and *Last of the Time Lords*...

Yes. The idea had already been devised when I was approached to write it. It seemed to make perfect sense – although Martha is no longer a regular in the show, this book would showcase a character at a very specific moment in TV continuity that any viewer would recognise. It was also a fantastic opportunity to write something absolutely embedded in the show's continuity.



Having written for Donna in [BBC audio] *The Forever Trap*, how would you compare the two companions?

They're very different characters, but that's part of the appeal. Each companion has a relationship with the Doctor none of the others could have duplicated. Martha is probably my favourite, because her relationship with the Doctor is the most complex. Her character follows a proper arc of change during her time in the TARDIS and I feel she gets to experience more of the downside of being a companion.

Were you involved in the selection of additional writers for the other short stories included?

The structure and framing device was already set, and the writers chosen. I established the 'slots' into which their stories would fall, and, with [range consultant] Justin Richards, decided what 'themes' their stories might touch on – the short stories in the book are the stories Martha tells about the Doctor to inspire the human resistance movement. Beyond that, the writers were encouraged to run free and create great stories. I congratulate them all for doing such good jobs. I had to be careful with continuity and logistics to make sure we didn't imply any contradiction of the TV show. So what had appealed to me about the project in the first place – the fact that it was so tightly locked into primary continuity – ended up being the thing that made it a very demanding job. But I've very happy with the result. And it was very interesting writing a *Doctor Who* book where the Doctor doesn't appear! <»

AUDIO PREVIEW

The Sixth Doctor meets an old friend in his latest adventure on audio... **David Darlington** investigates.



» The Raincloud Man

WRITTEN BY Eddie Robson **STARRING** Colin Baker, India Fisher, Anna Hope, Michael Fenton-Stevens
AUDIO DRAMA Big Finish | **PRICE** £14.99 | **OUT** December 2008 | **AVAILABLE** www.bigfinish.com

The imminent move, in 2009, to three-story seasons for the Audio Adventures range, has to some extent been trailed through 2008 with a number of ongoing strands cropping up across several different adventures. This is even more explicit in *The Raincloud Man*, as not only is it another in the developing story of the Eighth Doctor's former companion, Charley Pollard, and her travels with the Sixth Doctor, but it's also an explicit sequel to the 2008 Audio Adventure *The Condemned*.

Reprising her role as *The Condemned*'s Detective Inspector Menzies is Anna Hope, who played cat-nun Novice Hame in the TV episodes *New Earth* (2006) and *Gridlock* (2007). "It was part of the brief," reveals returning writer Eddie Robson. "Anna Hope was great in the part and there was general enthusiasm within Big Finish for bringing her back. And I was glad to revisit Menzies, I liked writing her in the first place – and writing her with Anna's Menzies voice in my head was even better. It's always easier to write a character when you know the voice beforehand. She carries a lot of the story and because her delivery is quite dry, I was tempted to give her all the jokes..."

"It's just so brilliant to be back!" enthuses the actress

herself. "I had no idea it was on the cards until Nick [Briggs, executive producer] phoned and asked if I'd be up for it. And though Menzies is quite fond of the Doctor, her default setting is sarcasm. In common with many Mancunians, I think! Even if they love you, they're not going to let on." And what's happened to her since the events of *The Condemned*? Do her superiors believe a word of what happened? Do they even know about it? "Menzies has remained in Manchester, but her life has changed quite a lot – she's become a bit of a port of call for aliens in trouble! Once she took on board, in *The Condemned*, that aliens were, and are, around, she's a lot more open-minded – but she still has the same kind of dry humour."

"Like *The Condemned*, *The Raincloud Man* starts off quite 'police procedural,'" says Robson, "but it does quickly change into something else, whereas *The Condemned* kept that structure to the end. *The Raincloud Man* was inspired by films like *Detour* and *The Lady From Shanghai*, fatalistic stories about people who've screwed everything up. Only with a load of aliens and stuff! I think the main



IN A NUTSHELL...

THE DOCTOR AND CHARLEY ARE PLUNGED BACK INTO THE CRIMINAL underbelly of Manchester, where an old friend is up to her neck in alien trouble. But what seemed at first like a mere mystery ends up being a life or death struggle at the centre of an interplanetary war. And throughout, the lone figure of the Raincloud Man may hold the key to success or failure...

THE RAINCLOUD MAN is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. **CHEQUES PAYABLE TO:** Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF
CREDIT CARD HOTLINE: 01628 824 102
EMAIL: mailorderenquiries@bigfinish.com

**BIG
FINISH**

difference is that with *The Condemned* I was trying to keep it as dialogue-based as possible, and drive the story with mystery and character rather than action. *The Raincloud Man* is more action-based and a bit pacier, which has let us push Menzies further out of her element."

Regular listeners will be aware that the Big Finish producers are teasing them a little with regards to how long it seems to be taking for Charley to confess to the Doctor that she's met him, well, later. "The Doctor has accepted her as a good friend by this stage and they're getting on well," Robson points out, "but in *The Raincloud Man* he's reminded again that all's not right. It's a bit of an elephant in the room because Charley knows it too, but she doesn't know what to do about it. There's a lovely sense of doom over the whole thing..."

"I'm always terrified that listeners will get to the point where they're bored of Charley!" confesses star India Fisher. "But actually Charley has changed a bit since moving across to be with the Sixth Doctor – she's grown up a lot. Plus there's the fact that she has some information about their relationship that the Doctor doesn't." And has she any idea how long this reinvigorated relationship might last? "Nick told me that it was going to be three stories in the first instance, and then they decided to keep going. And so it's still this sword of Damocles hanging over my head! Nick keeps saying 'Oh, come back and do a couple more... oh, do a couple more.' And I'm quite happy to do that! Just tell me when you're finally getting rid of me, you know?"



From cunning cat-person to dogged DI, Anna Hope records *The Raincloud Man*.

"The story is inspired by fatalistic films like *Detour*... only it has loads more aliens!"

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com



David Tennant is the Doctor. For now, at least...

"Much as I'd like it, David Tennant can't be the Doctor forever..."

David Tennant's announcement that he won't be returning for Series Five of *Doctor Who* in 2010 prompted a mountain of messages to the *Galaxy Forum*...

■ FOND FAREWELLS

I am writing to say, like so many other *Doctor Who* fans, how much I will miss David Tennant when he leaves *Doctor Who*. When he announced his departure at the National Television Awards, I couldn't stop myself from crying. One of his reasons for leaving was that he wanted to leave when people would miss him, rather than outstay his welcome. My reply to this is: You can't outstay your welcome! You are the Doctor! You could stay at least another two or three years. You are a brilliant actor, and I wish you the very best in your acting career.

ALYS BROWNING (14) WORCESTER

Who knew that it would be possible to feel that dismayed during the National Television Awards? I'm sure most of us are able to recall the night of 29 October, in fact I'm positive that many of you reading this would join me in claiming that yours, too, was a cry of disappointment that could have drowned out all of those in the Albert Hall combined.

At 15 years old, I'm an avid member of a new generation of *Doctor Who* fans. I wish him all the best and look forward, with great anticipation, to our last five enthralling hours of Tennant.

VICKI TAYLOR EMAIL

The world has not ended. The sky is not falling. People will still get up tomorrow, put on their pants, and go to work. Yet David is leaving the show and the world seems a little less special to me than it did this morning.

DAVID SEARCY FACEBOOK

» Letter of the Month...

Watching the National Television Awards, I was ecstatic that David Tennant had won the award for favourite actor again, but my mood soon sank right through the floor when he said that when *Doctor Who* returns in 2010, he won't be. It will be the end of an amazing era in *Doctor Who* and the next actor will have to be incredible for it to feel the same – but then again, it's *Doctor Who* and things must move on.

To the next actor who is picked to play the Doctor, good luck... and to David Tennant, you were absolutely

fantastic, and gave us the most breathtaking, emotional, heartfelt performances. My Saturday nights will never be the same again. I speak for millions of people, David, please always remember this: wherever you go, what ever you do, you were and always will be... my Doctor.

LAURA HUGILL LEEDS

Beautifully put, Laura! Laura's letter wins her a set of the latest *Tenth Doctor Who* novels from BBC Books: *Beautiful Chaos*, *The Eyeless* and *The Story of Martha*, out on Boxing Day price £6.99 each.

This is perfect timing, really. As they say, always go out leaving the audience wanting more – and David really is going to go out while he's at the peak of his popularity. Just look at the publicity generated by the possible regeneration in *The Stolen Earth* cliffhanger, and then imagine what it's going to be like when he really goes...

SIMON HART LONDON

Everywhere you go, David's face is on the front of, well, pretty much everything! Cakes, figures, magazines, birthday cards, you name it! I know the Eleventh Doctor will be great (as was Christopher Eccleston), but can anyone say it won't be weird not to see Mr Tennant's face all over the place?

He made me cry in *Time Crash*, he is the first Doctor my daughter has seen and he had me reeled in from the word "Barcelona!" Well done that man!

CHRIS WING WEST MIDLANDS

Thank you David, you will be missed. And I look forward to your return in 2021 in *The Twelve Doctors*...

DEAN BELANGER FACEBOOK

I was so shocked at the news that David Tennant was leaving *Doctor*

Who, I didn't even notice the tears streaming down my cheeks! I started watching *Doctor Who* in 2005 with Christopher Eccleston, and when he left I never thought anyone would be as good as him. But I was wrong. I don't know how many times I have laughed and cried at the same time when David Tennant is on screen. Too many times. His Doctor is the only fictional character I have loved.

I supposed this was inevitable though, because as much as I would like it if he was, David Tennant can't be the Doctor forever. Change is also one of the biggest parts of

Doctor Who, as it keeps the ball rolling, it keeps viewers interested, and it gives actors a chance to be part of something as huge as *Doctor Who*.

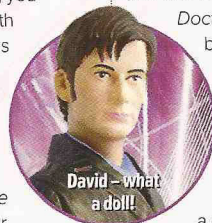
Oh, and please don't let the next Doctor be a woman! That's the most ridiculous idea I have ever heard, even more ridiculous than the priest that could turn into a giant wasp.

REBECCA YALLOP LONDON

Not a woman, you say? Then who? There's been no shortage of ideas...

■ REGENERATION GAME

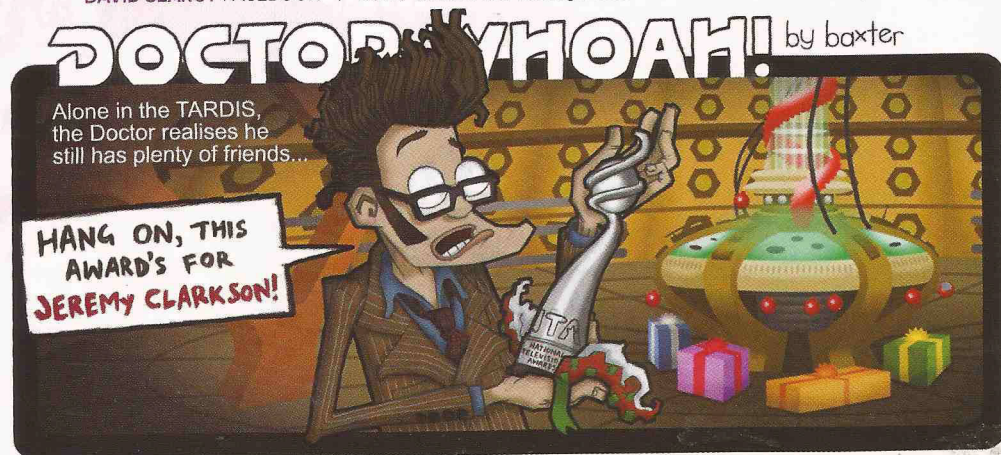
Surely it is obvious who Steven Moffat has in mind as the Eleventh Doctor? He's already described



DOCTOR WHOAH! by baxter

Alone in the TARDIS, the Doctor realises he still has plenty of friends...

HANG ON, THIS AWARD'S FOR JEREMY CLARKSON!



AND YOU TEXTED US TO SAY...

IAN H WIGAN: 'The Doctor is grabbed firmly by the Kongs? Time Team I'm not going to tell you again.' • **DAVE G HULL:** 'I hope that the excellent David Morrissey is the new Doctor, he is a worthy successor to David Tennant.' • **DOMINIC MANCHESTER:** 'Having watched *Trial* box set feature on 'The Lost Season 23', could **DWM** help me find the Target books on the three lost stories



please?" • **CAT CO DURHAM:** 'Would any of your readers really like a platform *Dr Who* PS2 game released? It's my pregnancy craving!' If you want to text us on anything *Doctor Who*-related, just text **DRWHO** followed by your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep your message to 160 characters or under, and the best will appear on this page...

him, in *Silence in the Library*: he's tall, older, commanding and sexy. Remember the way River Song purred, "You're not my Doctor" to a somewhat dismayed Tenth Doctor? Of course she could have been talking about the Twelfth, Thirteenth or One-Hundred-and-Fiftieth Doctor, but if Mr Moffat wants to bring back Alex Kingston as a younger River Song, practicalities suggest he will do so soon.

So who'll get the part then? Many actors can do commanding and sexy – after all, that's their job – but tall and older? That cuts down your bookies' list in **DWM** 402. I'm off to Ladbroke's now, before they work it out.

MICHAEL BATH EMAIL

In my opinion, the Eleventh Doctor should be played by a woman for a change. I'd love to see American actress Winona Ryder in the role, provided she loses her American accent to make her own Doctor sound very British... What do other readers think?

GRAHAM KEENAN CLEVELAND

I found myself laughing in agreement, at the National Theatre last night, when Ben Cook, in conversation with Russell T Davies, argued that the casting of a woman in the role of the Doctor would be "rubbish", and "like casting a female James Bond." I hope my reaction doesn't reveal any latent sexism on my part. I just believe that many of those qualities of the Doctor to which we apply the label 'Doctorish' are male qualities.

Consider that side of the Doctor which is like an eternal child: on the run from responsibility and routine, greeting danger with flippancy, and forever chasing thrills and excitement. Doesn't that sound like every overgrown schoolboy you've ever met? The Doctor's lifestyle obliges him to be a commitment-phobic, and it's the women in his life – the Marthas and the Roses – who try to anchor him in a more domestic reality.

If you lose those qualities, what sort of a Doctor have you got left? Miriam Margolyes, dressed up in Amelia Earhart-style flying gear, and carrying a carpet bag? It's an interesting idea in its own way, but in *Doctor Who*, I thought we had moved beyond such gimmicks...

MALCOLM STEWART EMAIL

My vote goes to Alexander Armstrong – he pulled out of that *Countdown* gig and he's known at Upper Boat. You never know. Could be good. Certainly different.

KEVIN MACLEOD EMAIL



Scary! The Trickster in *The Temptation of Sarah Jane Smith*.

Forget the Eleventh Doctor! Bring back Paul McGann. He only got an hour on screen back in 1996. It's a show about time travel isn't it? Take us back to before Eccleston's Doctor appeared. Have him save his people and give the Time Lord a happy ending for a change!

CHRIS ROBERTS TELFORD

■ SECRET OF SUCCESS

I wanted to say how much I enjoyed **DWM** 402, especially the interview with Phil Collinson. You don't usually think about those behind the camera, so it was a real insight having Phil share his thoughts and experiences during his time as producer.

Phil's contribution to the show over the last four years has helped to make *Doctor Who* the success it is today and for that, we owe him an awful lot. So thanks Phil, and good luck for the future. We'll miss you!

SHAWN BRIGGS STEVENAGE



Thinktwice: "Brilliant!"

DWM 402's comic strip, the final part of *Thinktwice*, was fantastic. The story was fast-paced, much like the Tenth Doctor's on-screen adventures, and the colours and artwork were brilliant. I am eagerly looking forward to seeing what kind of

adventures the Doctor and Majenta will have in the future.

RICHARD BARNES OSWESTRY

Thinktwice Part Three was absolutely marvellous stuff. A terrific original monster, a ballsy new companion, a new direction for the Doctor's comic strip adventures... ah, it's just like the good ol' days of the Eighth Doctor strips! I'd like some more 'Blue Raja moments' in the future, please. Spoons or ladies, I don't mind.

DAN TESSIER EMAIL

■ SCARY SARAH JANE

Congratulations to all responsible for making *The Sarah Jane Adventures*. I like the mixture of the different ages of the characters and I'm gobsmacked by how quickly they have turned it into a much darker programme, and one that's both scarier and more action packed.

ANDREW BIRNEY EMAIL

Despite loving Elisabeth Sladen, Sarah Jane Smith and *The Sarah Jane Adventures*, am I the only one hoping that this is a springboard for Lis Sladen to feature or star in other telly shows, to show people just how good an actress she is? Come on BBC, in the next Dickens adaptation, I'm sure there's a character for her...

DAVID WORKMAN OXFORD

■ DREAM COME TRUE!

I am writing in the hope of using your pages to say an enormous "thank you!" to everyone involved in Children in Need's 'Doctor Who Backstage' competition. I was lucky enough to be a winner and, amazingly, the tour took place on my son's thirteenth birthday. It was obvious that a lot of time and effort had gone into making it a really special, interactive experience for all of us visitors, that will never be forgotten.

JENNI LARCOMBE EMAIL

■ CHRISTMAS IS COMING!

I just thought I'd write to say how much I'm looking forward to the *Doctor Who* Christmas Special, *The Next Doctor* – does it do exactly what it says on the tin or will there be a twist, like in *The Doctor's Daughter*? Either way I'm sure it'll be brilliant! Roll on Christmas Day!

ALEX MACKAY EMAIL

That's all 'til 2009. Merry Christmas!

ON THIS MONTH

15 YEARS AGO

Tom Spilsbury fishes out his copy of **DWM** 208, from December 1993...

» What a card!

DWM 208 featured a surprise free gift for readers – a cover mount of a collectable *Doctor Who* card, with art by Graham Collins. The other cards in the set were only available to buy as part of a complete set of 20, framed and mounted, for the eye-watering sum of 'just under £50, plus postage'. Kids today, with their *Battles in Time*, don't know they're born...

» Padders in pants!

Elsewhere in Issue 208 was an interview with 1960s companion Wendy Padbury, who recounted a saucy anecdote: "I went to sleep with Patrick [Troughton] and Frazer [Hines] either side of me," Padders revealed. "The next thing I knew was both of them saying, 'Wendy, wake up, we've got to do a scene!' I leapt up out of my seat and Frazer had undone the buckles on my kilt, which meant I shot out of it and stood in the middle of the room while they were sitting there with my kilt in their hands. I was so embarrassed! I rushed out of the room and bumped straight into the vicar!"

» No to the Hoff!

The possible return of *Doctor Who* was a hot topic on the letters page, *Timelines* – fuelled by the rumours that the next series might be produced by (gasp!) Americans! Award-winning film director Steven Spielberg was the hot-tip to take over production of the show... "If David Hasselhoff is approached to play the Doctor I suppose we'll be subjected to his rippling muscles being shown all over the place," sighed Dean Stoner of Hainaker. "Perhaps they should rename the show *Who Watch*, or more aptly, *Who Will Watch*?" "Like it or not it seems we're going to have to accept that this [potential new series] will be American," replied **DWM**. "Our postbag seems to suggest that opinion is stacked very much against the involvement of Mr Spielberg."

» Science Test

New novelist Gareth Roberts discussed his debut *Doctor Who* book *The Highest Science*. Gareth cited his favourite *New Adventure* books, *Love and War* by Paul Cornell and *Nightshade* by Mark Gatiss. "I like to see what other people get away with, so that I can see what I can get away with!" he admitted.

» Off Target

Gallifrey Guardian reported that it was the end of an era for Target Books, with the reprint of *Doctor Who* and the *Talons of Weng-Chiang* being the last novel to bear the Target logo. As one door closes however, another opens. It's confirmed that *Doctor Who: The Missing Adventures* will begin bi-monthly publication from July 1994, starting with Paul Cornell's *Goth Opera*.



Who's Next?

If you've bought this **DWM** promptly, there's only two weeks to go until *The Next Doctor*! To get us excited, the Special's guest star **David Morrissey** tells **David Bailey** why he was thrilled to play the Doctor's next incarnation...

"Doctor!!!" Our Tenth Doctor hears a cry for help and comes a running, but who does he come face to face with?



know who was next. Along with your Nesbitts and your Josephs, one name kept cropping up: David Morrissey.

But even before this, Morrissey's name was often swirled up in the speculation that always surrounds the Doctor's casting – and that only intensified once he'd got his role in the upcoming Christmas Special.

"I wasn't expecting that level of interest, really, but it's come thick and fast," Morrissey admits. "I don't think you can be aware of the world of *Doctor Who* until you're in it, really, and I hadn't been aware of what a huge show it is – not in the sense of people's interest, how deep that goes. And I was quite surprised by the amounts of texts and emails I got from people asking me if I was the next Doctor.

"In retrospect, I should have sort of twigged on to that," he laughs, "but it's a huge, huge show. Even my nearest and dearest were suddenly asking me questions about my future as the Doctor. That was weird."

As far as Morrissey was concerned, though, all this fuss wasn't important and didn't affect his decision to take the role: what he saw was a good part in a good script of a series he admired.

"I've been a big fan of the series since it first came back," he says. "I'd always wanted to do it. But I approached it the way I approach any drama, really. It's quite a dramatic role, so I really had to go for it, but it was like how I'd approach any other part."

Quite why it's such a dramatic role, Morrissey is not, of course, at liberty to discuss yet. (Come back next issue, and we'll talk all about it then, we promise.) But it's this something-to-get-your-teeth-into aspect of the script that really appealed to him.

"It's odd, isn't it, where the show is pitched," he muses. "It's pitched as family viewing, but what Russell

"I WASN'T EXPECTING THIS LEVEL OF INTEREST! FRIENDS SENT ME TEXTS AND EMAILS TO ASK IF I AM THE NEXT DOCTOR!"

Well, we've all seen him now, thanks to *Children in Need*'s very welcome sneak peek of *The Next Doctor*, this year's *Doctor Who* Christmas Special. David Morrissey – the next Doctor! Complete with frock coat, feisty companion and a nice line in 'Allons-y' to boot! Of course, much mystery surrounds this new Doctor still, and how he comes to cross paths with our dear old Tenth Doctor. I'm afraid you'll have to wait until Christmas for your answers (though there are a few interesting hints on page 5), but in the meantime, we couldn't pass up the opportunity to track down David Morrissey to talk about his role in *The Next Doctor*.

DWM catches up with the man himself in October; we chat just as he wraps up a day's rehearsal on his latest project, the play *In a Dark, Dark House* at the Almeida Theatre in London. A few months have past since the filming of *The Next Doctor* – and,

David Morrissey

has done with it, on the whole, is write great parts for actors to come to work with. There's nothing flippant or fanciful, even, about the roles – they're really all rooted in great drama."

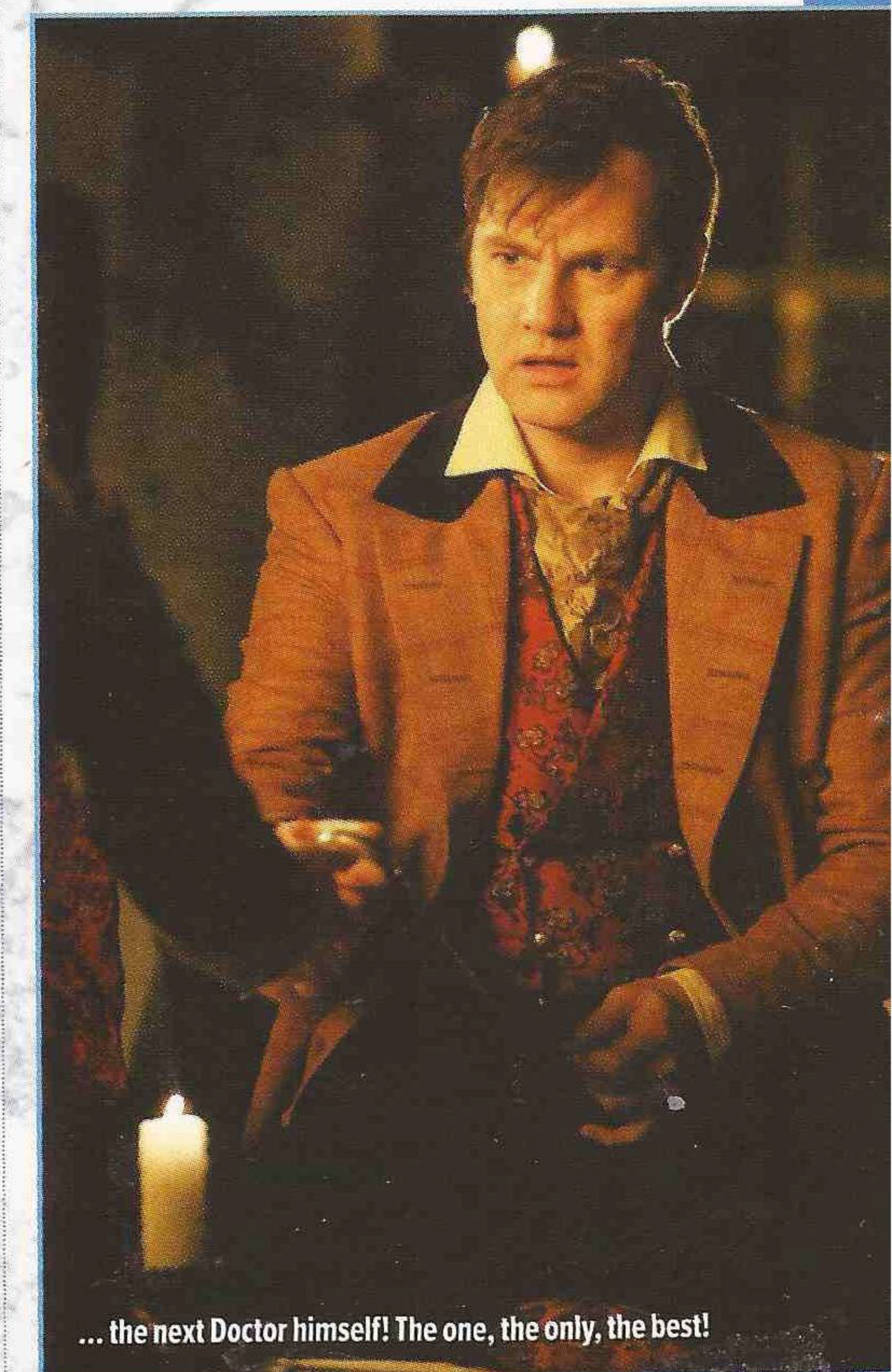
DWM wonders how important Morrissey feels it is, that what is, at heart, an action-adventure show for kids, has a strong emotional depth?

"Yeah, I don't think you'd ever get a part in anything that Russell had written that did not have that kind of emotional depth," he says. "That's where he comes from. And even with the tag of something that is 'sci-fi', it still has to have great emotional depth from the characters, because otherwise you would switch off.

"It's been one of the great things about the reintroduction of the series, that the scripts have been about people who've endured trauma or who have things at stake. And at the heart of that is David's performance as the Doctor," he continues. "I think he's somebody who brings great depth to the role, history to the role, he's somebody who brings a great drama to it. As well as all the comedic stuff that he's able to do, and the lightness that he brings, there's a real truthfulness to the role.

"The whole team treat their subject with the utmost respect and that's the great thing for me, being part of it: there's nothing flippant about it, they treat the subject with great respect and the character with great respect. And that comes across brilliantly."

So brilliantly, in fact, that the series has built up a following bigger and more fervent than at any time in its 45-year history. During location filming for *The Next Doctor*, hordes of fans followed the crew from Worcester to Monmouth and beyond in the hope of glimpsing the stars. And much of this was during night shoots, when Tennant and Morrissey – and their co-stars Dervla Kirwan, Velile Tshabalala, and the fearsome Cybermen – would often not



... the next Doctor himself! The one, the only, the best!



The Tenth Doctor is surprised to come face to face with his successor...



The new Doctor has a mystery to solve – but he's not the only one investigating...

arrive on set until the small hours. Yet still the crowds gathered...
"David and I got a car from the unit base to the set and it was like arriving with a member of *Take That*," Morrissey laughs. "They were all there, screaming his name. And David was fantastic. He was brilliant about how he just went over there and signed autographs and talked to people. And that, of course, meant that when we were filming, the crowds were very respectful of the filming, because they knew they'd get their moment with David and their photograph taken. He's wonderful!"

In fact, Morrissey is full of admiration for his *Doctor Who* co-star.

"I think the great thing about David is not just the fact that his is a brilliant interpretation of the Doctor, that he's a great actor doing a great role," he explains, "but I think it's the way he takes on the role above and beyond character. He really lives it and respects it, and he respects the fact that people are going to fall in love with that role and need something from it – he takes that seriously as well. Nothing was ever too much trouble for him, as far as meeting fans went, and I was very admiring of that. I'm quite in awe of him, and how he takes on the role both as an actor and also as a person playing it, outside in the world."

Morrissey is full of praise, too, for the rest of the cast and crew. Dervla Kirwan is delicious in the role of the story's villain – so what did David make of the wicked Miss Hartigan? "We had a scene in Gloucester in the middle of a night shoot. I'd love to work with Dervla again, I'm a big fan of hers."

Morrissey spent much of his time with Velile Tshabalala, who plays his companion, the plucky Rosita. "We had a great laugh, actually," he says. "It was her and I and David together for most of the story."

"One of the things about the whole set-up," he continues, "is that it's so well run, it's such a well-oiled machine. I'd worked with [producer] Susie Liggett before. She's your safety net, and the work that you don't see – all going on behind the camera – is her. It allowed Vel and me and David to just get on with the job in hand."

"*Doctor Who* is a very well-run operation, so that means as an actor, you're free. You're looked after,

"I ARRIVED WITH DAVID – IT WAS LIKE BEING WITH A MEMBER OF TAKE THAT!"

you're there to do your job – and nothing gets in the way of that. And that's important. Every ounce of your energy and your concentration is going towards the character and what you do on screen.

"It isn't made any slower than any other TV show – its pace and its schedules are just as tight as everybody else's – but because it has this great respect for its workforce and its workforce is treated well, the filming does work very slickly."

If there's anyone who can judge how well a production team is working, it's David Morrissey. As well as his many appearances in front of the camera – in TV shows as wide ranging as BBC1's political thriller *State of Play* and the spooky C4 witness-protection drama *Cape Wrath* – Morrissey runs his own film production company, which he set up with his brother Paul.



You may remember David for his role in the BBC drama *State of Play*...

Although many actors have taken their turn in the director's chair, Morrissey decided to take it a step further by establishing Tubedale Films.

"Firstly, it was a practical thing," he explains. "I had a short film I wanted to direct, and I had the money ready for it. The short film did quite well, and I did two other shorts – and out of that, I got offered work as a director. Part of that was working with writers on the scripts, on original ideas, and that's where we set up our company."

"We set it up in Liverpool, and we got funding from North West Vision, which is a local branch of the Film Council – we have a great relationship with them. And since then, we've been trying to attract films to the region and make films up there. I've just finished filming my first feature up there, which is called *The Pool*, and I'm hoping that'll come out in the new year."

If you hadn't guessed, *The Pool* is set in Liverpool, Merseyside, which is also Morrissey's hometown.



The villainous Miss Hartigan (Dervla Kirwan) has found herself some pretty shady allies...



The Doctor with his plucky companion Rosita (Velile Tshabalala).

Were his ties to the city a big factor in deciding to site Tubedale there?

"What I felt is that it's my city," he says. "I feel very much from there, my family are all there, and one of the things for me about Liverpool – the whole North West, really – is that I don't necessarily want to make films about that region, but I do think it's a place that's very rich in filmic locations. There's a great diversity of locations and people up there, so you can really use it, it's something you can tap into. I think they're the main reasons for me to get up there and do some work there. It's always been a massively vibrant place."

"But I don't want Tubedale to make Liverpool-centric films," he continues, "although there are a fair amount of them about, and our slate reflects that. I recently did a film about the Loch Ness monster and I filmed it all in New Zealand. When I did *Hilary and Jackie* [the 1998 biopic of the du Pré sisters, in which Morrissey played flautist Hilary's husband, Christopher Finzi], I filmed it all in Liverpool and none of it was set in Liverpool. I'm often being told, 'Here's a great film. It's all set in London, and you're filming it all in Prague.' You can make anywhere look like anywhere else. It's more about whether it's cost effective – because it is a business – and whether it's possible to do it in the region, and it's really possible to make films up there."

Morrissey's enthusiasm for his work at Tubedale is clear. It seems that he has really enjoyed working behind the camera.

"Yeah, I love it," he says. "I think it's great. I mean, I would always say that I am an actor first, an actor who directs, but I've really enjoyed this experience. Not just directing a film, but also running a company. It's very difficult, the climate is very bad at the moment, as everybody knows, but it doesn't mean that there's any less enthusiasm up there, do you know what I mean?"

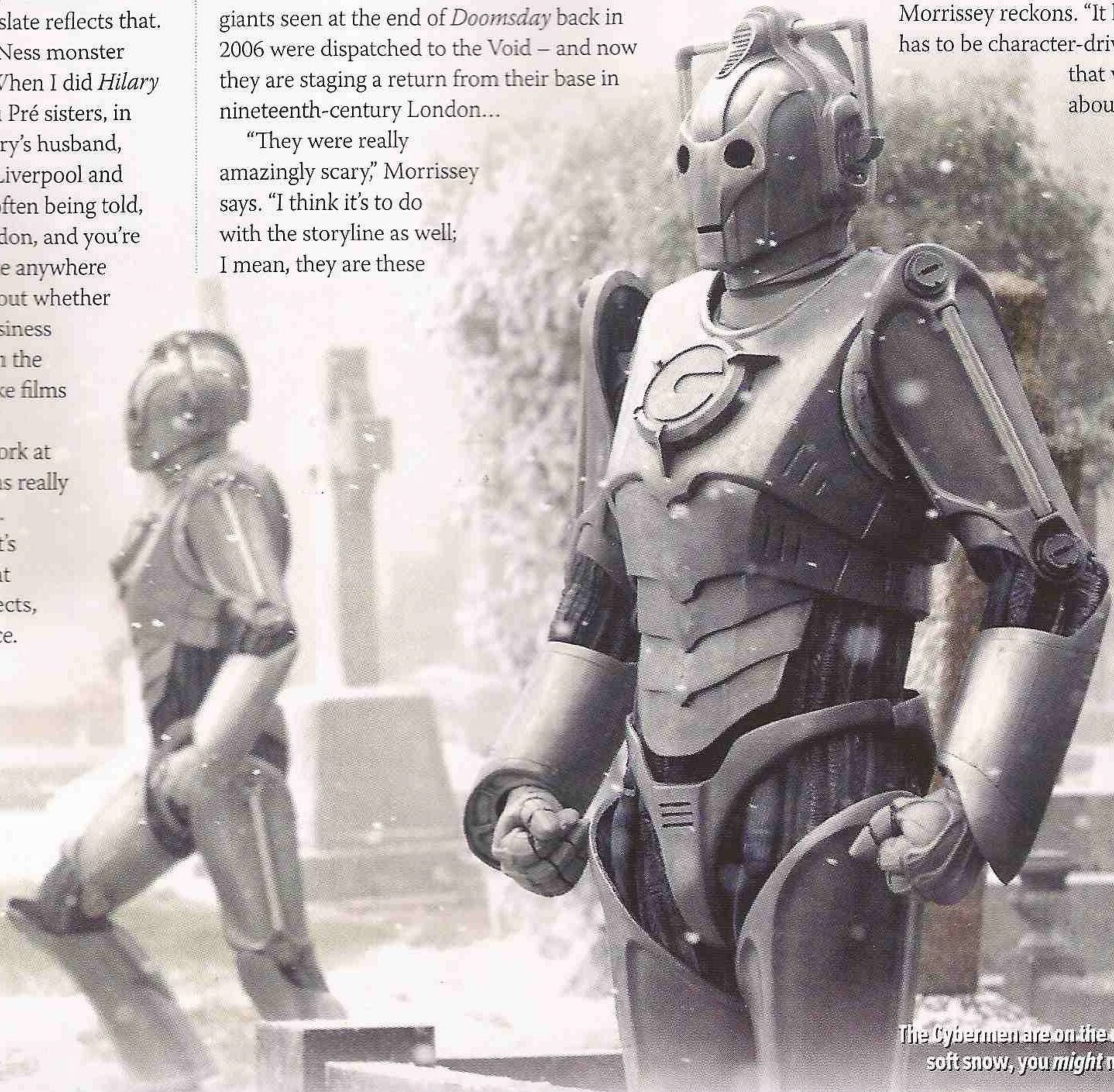
"I just think that you need an element of realism about what things cost now – but it's also about making sure people get paid, that people get treated well, and there is

a sense of solidarity up there about people wanting to do things. As long as you're straight with people, and you pay them a wage, then that's what people want to see."

For his jaunt into the world of *Doctor Who*, Morrissey has left such mundanities as running a business behind, so that his Doctor can match wits with one of the series' most iconic foes. As you'll no doubt know by now (they're in the picture

immediately below, after all!), the Cybermen are back. It seems that not all of the horde of steel giants seen at the end of *Doomsday* back in 2006 were dispatched to the Void – and now they are staging a return from their base in nineteenth-century London...

"They were really amazingly scary," Morrissey says. "I think it's to do with the storyline as well; I mean, they are these



The Cybermen are on the march again. And in the soft snow, you might not hear them coming...

Mafiosa-like characters who come in and take over. They threaten and kill and are really ruthless, so it was quite an easy leap of the imagination for me, to see them as these people who there was no reasoning with.

"They do have character, though," he adds, with some surprise. "They were really characterful, I thought, rather than just these metal men. They were very threatening, and you suddenly see expressions in their faces that you just can't imagine from this inanimate object. But they were very, very scary."

Scary is, of course, something that *Doctor Who* does well – and it seems like this year's Christmas Special is no exception. As well as the relentless Cybermen, there's a subplot centred around one of the characters that reveals some pretty harrowing events from the past. Is there a danger of *Doctor Who* being slightly too scary for very young viewers?

"Well, I've got a four-year-old," considers Morrissey, "and I don't think I'd let him watch it – but I think that's also to do with the fact that his dad's in it, and I don't want him to get scared about that!"

But what would *Doctor Who* be without some good, honest scares? "It's a fine balance," Morrissey reckons. "It has to be scary, it has to be character-driven: the real fears that we have are always about the truthfulness ▶

"WHOEVER
TAKES OVER
FROM DAVID...
WELL, THEY
HAVE A VERY
TOUGH ACT
TO FOLLOW!"

What does fate have in store for this Doctor? Find out on Christmas Day!

◀ of situations and, if we care about the characters, then we are going to be frightened for them – so we have to care about them. Things have to be at stake, and that's what drives the story forward.

"But I think that what Russell has done is pushed the age range of the series up a little bit. And I think the BBC has responded to that with programmes that are slightly like *Doctor Who* – *Merlin* or *Robin Hood* – but a little less scary. Not that they're any less character driven, but the situations are a little less scary, I think. They're much more, I think, for younger viewers."

So what with all the scares and Cybermen, high emotions and high stakes, Morrissey thoroughly enjoyed his time on *Doctor Who*. But the highlight was being reunited with the star of the show, David Tennant. In

2004, both actors starred in BBC One's *Blackpool*, a far-from-ordinary slice of TV drama itself. Morrissey played Ripley Holden, the owner of a Blackpool amusement arcade at the centre of a sordid murder mystery. The detective inspector called in to investigate the killing was played by David Tennant, while Sarah Parish starred as Ripley's wife, Natalie. What made this crime-drama so different? Why, that would be all the songs, sung by the principals, peppered throughout, ranging from Elvis Presley's *Viva Las Vegas* to *The Boy with the Thorn in His Side* by The Smiths.

Given their unusual introduction, was it fun to play opposite Tennant again, this time in the equally bizarre world of the Doctor?

"Yeah, very much so. We kept thinking we were going to burst into singing and dancing at any minute," Morrissey laughs. "We'd had a great time on *Blackpool*, we had great roles and we really had a laugh. Me, him and Sarah Parish – who's also done her *Doctor Who* stint [as the Empress of the Racnoss in 2006's Christmas Special, *The Runaway Bride*] – we all got on really well and I think that's reflected in the show. When you're doing something that's that leftfield, with singing and dancing, you've got to have a big element of trust among the actors, and that's what we had. So, it was great to be reunited with him. He hasn't changed at all. Although he's this major star now, he's got his feet firmly on the ground. I'm full of admiration for him."

It has only been four years since *Blackpool*, but those four years have transformed David Tennant's career. Morrissey says that all the signs were there that his co-star was on the verge of something big...

"Obviously, I didn't get an inkling of how it would come about," he says, "but you knew that you were working with

someone of immense talent, charm and humour – and professionalism. He was a massively professional person. Yes, you knew that this guy was going to be huge. You didn't know how he'd get there, but it's no surprise at all to me that he's one of the most familiar faces on British television. He's a great leader of men as well, I would say; a really great leading actor."

The world would seem to agree, and it will be interesting to see where the next few years take David Tennant. In the meantime, fans will continue to speculate on who will replace him as the Doctor when he leaves the TARDIS for the final time. And with publicity for *The Next Doctor* starting to go into overdrive, it looks like the speculation surrounding David Morrissey won't go away any time soon – at least until Christmas Day, when we'll finally see his Doctor in action. All will be revealed, of course – but whatever happens, Morrissey is pretty certain that the lead role in *Doctor Who* wouldn't necessarily be a job that he would relish. "I would say, I think whoever takes over from David Tennant..." He drifts off, before taking a deep breath. "Well, that will be a very hard act to follow. Because he's absolutely fantastic in the role."

A new friendship is born. Well, new for this Doctor, anyway...

The two Davids, Morrissey and Tennant, previously danced together in BBC One's 2004 drama *Blackpool*...

The Next Doctor is on BBC One on Christmas Day – Thursday 25 December! Don't miss it!

"NICE, ISN'T IT? BIT OF A BACKWATER, I S'POSE -- BUT DON'T BE FOOLED: IT'S PRETTY WILD DOWN THERE.

"THERE'S A PLACE IN SCOTLAND -- BONNYBRIDGE. MAJOR DIMENSIONAL FLAW, SO IT'S UFO CENTRAL, OR AT LEAST IT WOULD BE, IF IT WASN'T FOR CARDIFF.

"THEN THERE'S LONDON. ALIEN INVASION EVERY FIFTEEN MINUTES, MAJOR LANDMARKS DESTROYED, GOVERNMENTS OVERTHROWN...

"BUT FORGET BONNYBRIDGE. FORGET CARDIFF. AND LONDON? SMALL FRY. IF YOU WANT REAL STRANGENESS...

... COME TO STOCKBRIDGE!

OH, YES! THE ABSOLUTE CENTRE OF THE UNIVERSE, MAJENTA, AND DON'T LET ANYONE TELL YOU ANY DIFFERENT!

LOVELY, INNIT? EARLY 21st CENTURY, MIDDLE OF WINTER -- DEEP AND CRISP AND EVEN. JUST THE THING IF YOU'RE A BIT DOWN IN THE DUMPS...

STORY: DAN McDAID PENCIL ART: MIKE COLLINS
INKS: DAVID A ROACH COLOURS: JAMES OFFREDI
LETTERS: ROGER LANGRIDGE EDITORS: TOM SPILSBURY & SCOTT GRAY

The STOCKBRIDGE CHILD

PART ONE

BUT I'M NOT "DOWN IN THE DUMPS", DOCTOR -- I'VE LOST MY MEMORY. REMEMBER? THE PLAN WAS TO TAKE ME TO PANACEA TO GET IT SORTED OUT. WE DISCUSSED THIS AT SOME LENGTH...

WE DIDN'T "DISCUSS" IT, MADGE, YOU ORDERED ME TO TAKE YOU THERE. PROBLEM IS, I DON'T TAKE ORDERS THAT WELL. AND NEITHER DOES SHE. I'M GUESSING THAT'S WHY WE'VE ENDED UP HERE...

"SHE"?

THE TARDIS. SHE'S A SHE. WHAT? WHAT'S WRONG WITH THAT?

OH, NOTHING... IT'S JUST A BIT...

NO, IT'S NOT. IT'S NOT EVEN REMOTELY WEIRD.



NOW, THIS...
IS WEIRD.



ARE YOU **SURE** THIS IS THE EARLY 21st CENTURY?

YEAH. HUMANS CALL THIS "FANCY DRESS" -- USUALLY GOES HAND-IN-HAND WITH A LOT OF **ALCOHOL**. BIT LUCKY, THAT, ACTUALLY -- THEY PROBABLY THINK YOU'VE COME AS THE **DRAGON**...

ANYWAY, THIS IS **MID-DECEMBER**, SO THEY MUST BE CELEBRATING SOMETHING CALLED...



...**"AURELIA"**? THAT'S NOT RIGHT...



NO **CHRISTMAS** THIS YEAR, **MRS PORTER**?

OH, WE DON'T BOTHER WITH **THAT** SORT OF THING AROUND HERE, DARLING, NOT **THESE** DAYS. **AURELIA** IS MUCH OLDER -- MUCH MORE **IMPORTANT** TO **STOCKBRIDGE**.

IT'S A FESTIVAL OF **REBIRTH**, LOVE! A TIME TO EAT, DRINK AND BE **MERRY**!



SPEAKING OF WHICH -- YOU'RE WASTING AWAY! HOW ABOUT A **SCRUMMAY CREAM TEA**?

OR SOME LOVELY, **WARMING PUNCH** -- JUST THE THING FOR A **WINTERS' EVENING**...

HOW ABOUT A BIT OF **JUGGED HARE**, **STEEPED** IN ITS OWN **BLOOD**...

UM... NO THANKS. HEY, WHERE'S --

HEAR ME, PEOPLE OF STOCKBRIDGE!!



MAX...?

IF YOU VALUE YOUR VILLAGE -- IF YOU VALUE YOUR LIVES -- YOU'LL LISTEN TO ME!!!



WHAT ARE THEY DOING OUT THERE? BUILDING SOMETHING? DIGGING FOR SOMETHING? NO ONE KNOWS -- AND ANYONE WHO GETS TOO CLOSE, OR ASKS TOO MANY QUESTIONS, DISAPPEARS!

ASK YOURSELVES, PEOPLE OF STOCKBRIDGE -- WHAT ARE THEY PLANNING? WHAT ARE THEY DOING...



...TO... US...

WE'VE HAD QUITE ENOUGH OF YOUR SHENANIGANS, MR EDISON...

YOU'RE GOING TO RUIN THIS FOR US IF YOU'RE NOT CAREFUL...

IT'S TIME TO PUT UP...



OUT!

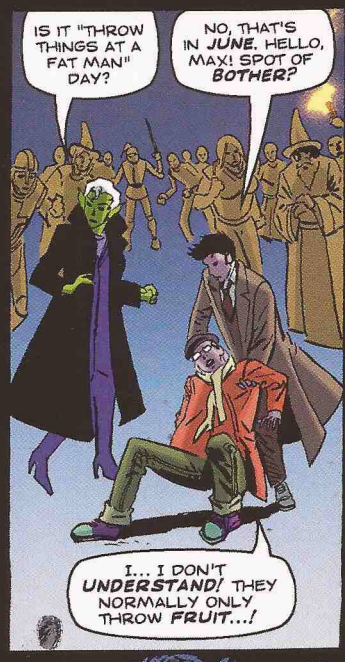
...OR SHUT UP!

CLANG!

CRACK!

THUNK!

OH, C-CRUMBS!



IS IT "THROW THINGS AT A FAT MAN" DAY?

NO, THAT'S IN JUNE. HELLO, MAX! SPOT OF BOTHER?

I... I DON'T UNDERSTAND! THEY NORMALLY ONLY THROW FRUIT...!



HANG ON... I KNOW YOU, DON'T I? YOU'RE --

YEP.

G-GOOD GRIEF, IT'S BEEN --

YEP!

BUT YOU'VE --

YEAH, I KNOW. LISTEN, MAX, WE'LL CATCH UP LATER. IN THE MEANTIME...



LEG IT!!



SHORTLY...

YOU WOULDN'T BELIEVE HOW MANY PARTIES I'VE BEEN TO THAT ENDED LIKE THIS...

NOW... WHAT HAVE I FORGOTTEN? OH, YEAH...



MAX! MAXWELL BLUMMIN' EDISON!!! OH, I'VE MISSED YOU, BIG FELLA!

URK! HEH -- I-I'VE MISSED YOU TOO, DOCTOR...



HEY, REMEMBER THAT WEIRD THING ON THAT SPACESHIP? AND THAT OTHER WEIRD THING WITH THE KNIGHTS AND THE DEMON AND... OH, WAIT, YOU WEREN'T THERE FOR THAT ONE...

AND -- WOW -- THE CELESTIAL TOYMAKER! WE REALLY SORTED HIM OUT, DIDN'T WE? YOU, ME, AND...



...IZZY! BLIMEY, MAX, WHERE'S IZZY?!

SHE'S A TRAVELLER THESE DAYS, DOCTOR, JUST LIKE YOU! SHE STILL WRITES TO ME SOMETIMES -- ACTUALLY, SHE JUST FOUND SOMETHING AMAZING IN KABUL...

OH, THAT IS BRILLIANT! SHE WAS ALWAYS --

AHEM.



CHARMING THOUGH THIS WANDER DOWN MEMORY LANE HAS BEEN, THE DOCTOR AND I HAVE RATHER MORE PRESSING MATTERS TO ATTEND TO -- SO, IF YOU DON'T MIND...

B-BUT YOU CAN'T GO... NOT YET, DOCTOR, SOMETHING TERRIBLE HAS COME TO STOCKBRIDGE -- SOMETHING THAT MEANS TO DESTROY US ALL!

"IT STARTED ABOUT
A YEAR AGO..."

"A COMPANY CALLED **KHRYSALIS**
SET UP SHOP JUST OUTSIDE THE
VILLAGE. SCAFFOLDING, A FLEET OF
TRUCKS, HUNDREDS OF WORKMEN --
THE WHOLE OPERATION SEEMED
TO APPEAR **OVERNIGHT!**"

"THEY SAY THEY'RE BUILDING A
LEISURE PARK. I'D BE DEAD
AGAINST IT, ANYWAY -- ALL THAT
NOISE AND POLLUTION -- BUT
IT'S BEEN A **YEAR**, DOCTOR...
AND THEY'VE BUILT **NOTHING**."

"SO I STARTED A
PROTEST GROUP --
THE **STOCKBRIDGE
PRESERVATION
SOCIETY**."

"AND EVERY DAY WE WERE UP THERE,
WAVING OUR PLACARDS AND CHANTING
OUR SLOGANS... THERE WAS ME, AND
YOUNG **TOM DOBBS**, AND **JULIE** FROM
THE REDFERN INN, AND..."

"WELL, TO TELL YOU THE TRUTH,
PRETTY MUCH THE WHOLE
VILLAGE STOOD AT MY SIDE."

WHAT'S
IT
FOR?

NO TO
THE
LEISURE
PARK!

KHRYSALIS
OUT

WHAT'S
IT
FOR??

"BUT IT DIDN'T LAST."

"ONE BY ONE, THEY DRIFTED
AWAY. SOME OF THEM GAVE UP
ON THE CAUSE... SOME OF THEM
TURNED **AGAINST** ME. AND A LOT
OF THEM... JUST **VANISHED**."

"THE TERRIBLE THING
IS... NO ONE SEEMS
TO **CARE** ANYMORE."

OUT!

STOP
KHRYSALIS

I JUST DON'T
UNDERSTAND
IT...

WELL, THAT'S A **SHAME**, MR
EDISON. BUT YOU SEE, THE
DOCTOR IS NO LONGER
WHAT YOU MIGHT CALL
FREELANCE...

HE WORKS
FOR ME NOW,
AND, TROUBLING
THOUGH YOUR
SITUATION IS,
WE JUST DON'T
HAVE **TIME** TO
GET INVOLVED
WITH **LOCAL
DISPUTES**."

DO WE,
DOCTOR?

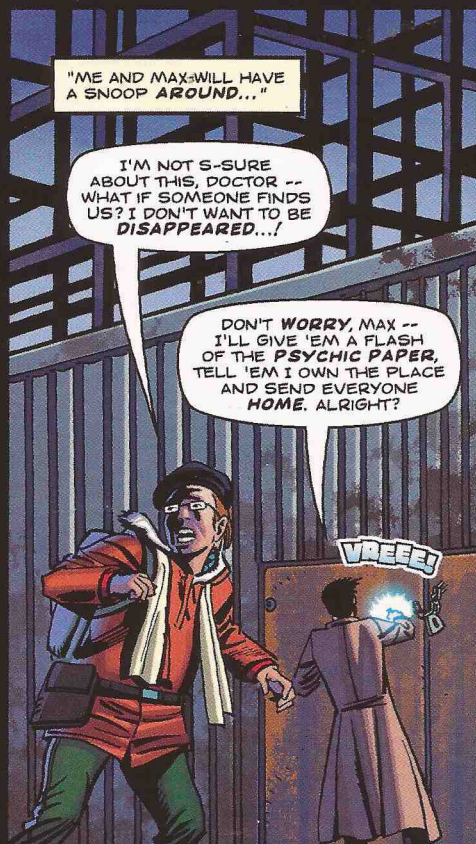
DO WE?

ALRIGHT,
HERE'S THE
PLAN,
MAJENTA...

THE
ANSWER'S
"**NO**".

MAJENTA, YOU GET INTO
THEIR OFFICE AND SEE IF YOU CAN
FIND ANYTHING WEIRD. UNUSUAL.
IFFY. AND WHILE YOU'RE
DOING THAT...





"ME AND MAX WILL HAVE A SNOOP AROUND..."

I'M NOT S-SURE ABOUT THIS, DOCTOR -- WHAT IF SOMEONE FINDS US? I DON'T WANT TO BE **DISAPPEARED...**!

DON'T WORRY, MAX -- I'LL GIVE 'EM A FLASH OF THE **PSYCHIC PAPER**, TELL 'EM I OWN THE PLACE AND SEND EVERYONE **HOME**. ALRIGHT?

VREEEE!



IF YOU **S-SAY** SO...

ANYWAY, YOU'RE BANG ON THE MONEY SO FAR. THEY'RE NOT **BUILDING** ANYTHING -- THEY'RE **DIGGING**.

DIGGING? WHAT FOR?



MORE TO THE POINT, MAX -- WHAT **WITH?**

SEE THAT? **CLAW MARKS**. BIG ONES.



CRUMBS... THAT'S MY TORCH PACKING UP.

IT'S ONE OF MY OWN **INVENTIONS**, DOCTOR -- WORKS ON **SOLAR POWER**. TO TELL YOU THE TRUTH, I THINK THAT MIGHT BE A **DESIGN FLAW...**

HANG ON, I'VE GOT SOME **DISTRESS FLARES** IN --



HEEAAGGHHH!

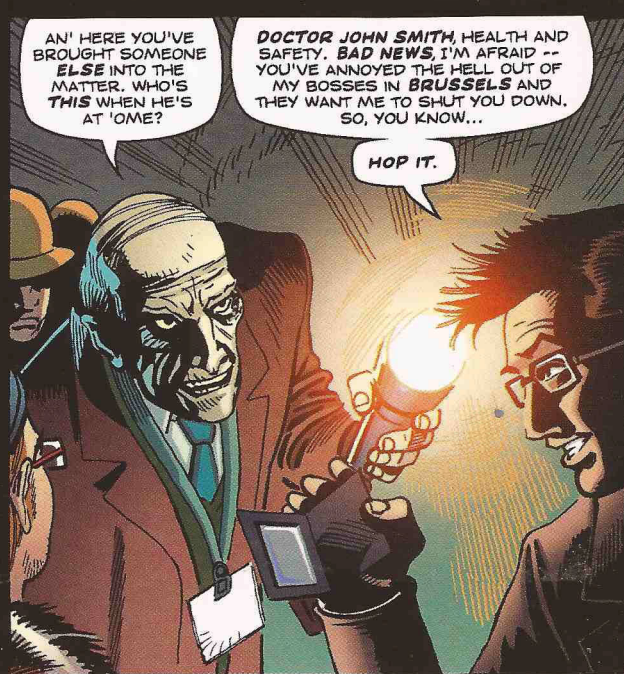
HEH. HOPE I DIDN'T **SPOOK** YOU THERE, MR EDISON...



HOW... HOW DO YOU KNOW MY NAME?

OH, I'VE BEEN KEEPIN' TABS ON **YOU**, MAXIE. YEAH, YOU'VE BEEN A **RIGHT** LITTLE TROUBLEMAKER, HAVENTCHA? PRETTY **RESISTANT**, TOO -- THAT'S WHAT HE AND SHE SAY.

DAFT OLD CODGERS LIKE **YOU** SHOULD REALLY KNOW WHEN TO MIND THEIR OWN **BUSINESS...**



AN' HERE YOU'VE BROUGHT SOMEONE **ELSE** INTO THE MATTER. WHO'S **THIS** WHEN HE'S AT 'OME?

DOCTOR JOHN SMITH, HEALTH AND SAFETY. **BAD NEWS**, I'M AFRAID -- YOU'VE ANNOYED THE HELL OUT OF MY BOSSES IN **BRUSSELS** AND THEY WANT ME TO SHUT YOU DOWN. SO, YOU KNOW...

HOP IT.

HEH, CLEVER LITTLE GADGET, THAT, DOCTOR SMITH. WHY DON'T WE HAVE A LOOK AT WHAT MINE SAYS?

WHAT'S IT TELLING YOU? THAT MY NAME'S **GEOFFREY LYNCH**? THAT I'M **HEAD FOREMAN** AT **KHRYSALIS KONSTRUCTION SITE**, **STOCKBRIDGE**? A **PAID-UP MEMBER** OF THE **UNION**?

WELL, IT PROBABLY WON'T SURPRISE YOU TO **LEARN...**

...NONE OF THAT'S EVEN REMOTELY TRUE.

GROKKK...

GRRROK...

OH, HANG ON -- WAIT A MINUTE... I WAS SHOWING YOU THE WRONG THING...

YEAH, THAT'S IT -- THE INCREDIBLY COMPLICATED **GRUVIDIAN NATIONAL ANTHEM**. ALL **THREE MILLION VERSES** OF IT. THOUGH I SHOULD WARN YOU...



...IT'S NOT FOR THE FAINT OF HEART!

HHNNNGH!

RUN, MAX!

"BREAK INTO THEIR OFFICE," HE SAYS. "SNOOP AROUND," HE SAYS. WHAT AM I, HIS ASSISTANT?

MIND YOU, I THINK HE MIGHT BE ON TO SOMETHING. THE WHOLE PLACE IS FAKE -- THE WALLS, THE FURNITURE, EVEN THE FILING CABINETS. FEELS LIKE THEY'RE ALL MADE OUT OF PLASTIC...

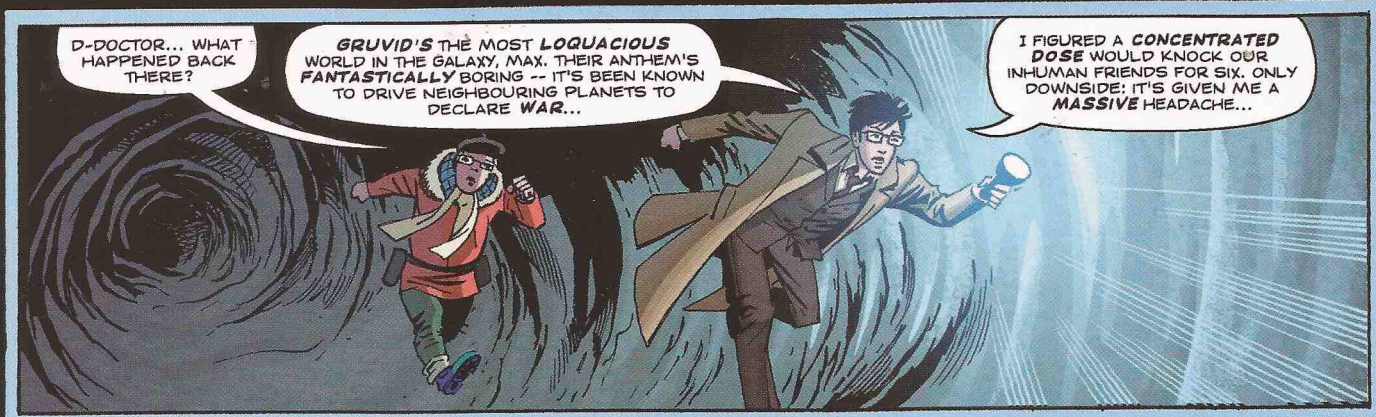
OH, HELLO...

DEAR, OH DEAR -- THAT CAN'T BE RIGHT...

GOOD EVENING, MISS.

IF YOU VALUE THAT PRETTY GREEN HEAD OF YOURS, YOU'LL TURN AROUND. SLOWLY.

CLIK!



D-DOCTOR... WHAT HAPPENED BACK THERE?

GRUVID'S THE MOST LOQUACIOUS WORLD IN THE GALAXY. MAX. THEIR ANTHEM'S FANTASTICALLY BORING -- IT'S BEEN KNOWN TO DRIVE NEIGHBOURING PLANETS TO DECLARE WAR...

I FIGURED A CONCENTRATED DOSE WOULD KNOCK OUR INHUMAN FRIENDS FOR SIX. ONLY DOWNSIDE: IT'S GIVEN ME A MASSIVE HEADACHE...



KRRKK!



OH NOOOOO!



OW...

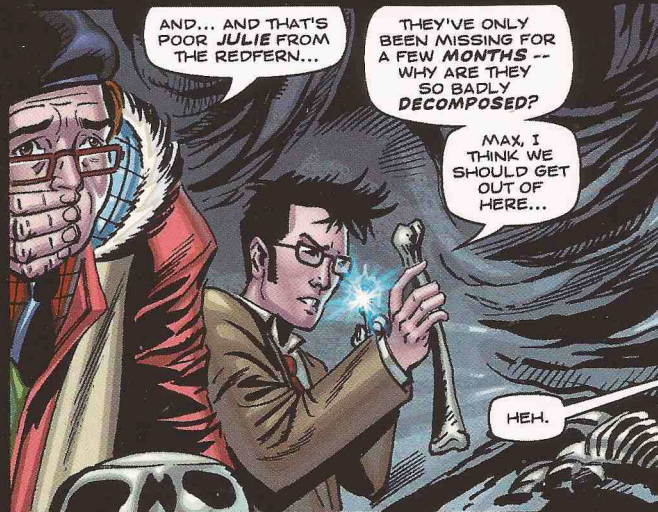
YOU ALRIGHT, MAX? ANYTHING BROKEN?

N-NO, DOCTOR -- JUST SOME...



...BONES!

OH, DEAR GOD... I... I THINK THAT'S T-TOM DOBBS... FROM THE SPS!



AND... AND THAT'S POOR JULIE FROM THE REDFERN...

THEY'VE ONLY BEEN MISSING FOR A FEW MONTHS -- WHY ARE THEY SO BADLY DECOMPOSED?

MAX, I THINK WE SHOULD GET OUT OF HERE...

HEH.



SHOULD'VE THOUGHT OF THAT EARLIER...

SHOULDN'T YA, LADS?



THIS LITTLE
MINK HAS
BROKEN INTO
OUR OFFICE, SHE.
TRESPASSING.

IF YOU WANTED TO *CHAT*,
DEAR, OUR DOOR IS ALWAYS
OPEN. AND OUR NUMBER'S
IN THE *BOOK*...



ACTUALLY...
I WANTED TO
CONGRATULATE
YOU. THIS IS SOME
OF THE *SHODDIEST*
ACCOUNTING I'VE
EVER SEEN -- AND
BEAR IN MIND I
USED TO RUN A
HOTEL...

OH! OH, IS THAT
RIGHT, MISS? WELL,
LET ME TELL *YOU*:
WE'VE BROKEN OUR
BACKS GETTING THIS
OPERATION OFF
THE GROUND!

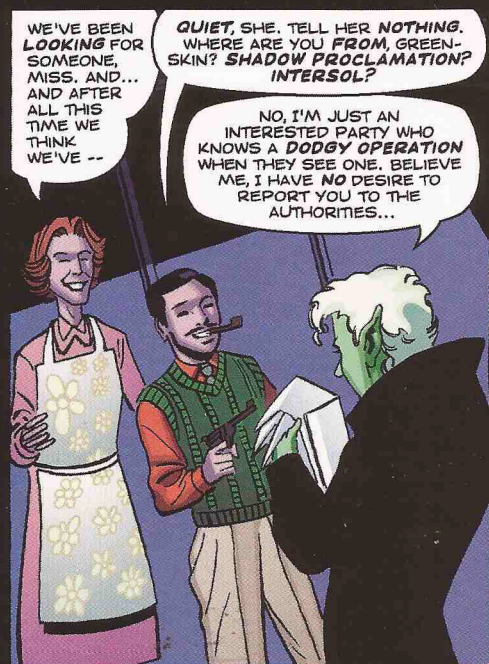
CALM DOWN,
HE... REMEMBER
YOUR BLOOD
PRESSURE!



NO TAX PAID,
NO PROJECTIONS FOR
FOURTH QUARTER
GROWTH... NONE OF
YOUR EMPLOYEES
SEEM TO BE
SALARIED...

THE WHOLE
OPERATION IS WHAT'S
TECHNICALLY KNOWN AS
"A COMPLETE COCK-UP",
WHICH LEADS ME TO
WONDER HOW YOU'RE
MAKING ANY MONEY.
AT ALL.

IT'S A
FRONT,
OBVIOUSLY.
BUT FOR
WHAT?



WE'VE BEEN
LOOKING FOR
SOMEONE,
MISS, AND...
AND AFTER
ALL THIS
TIME WE
THINK
WE'VE --

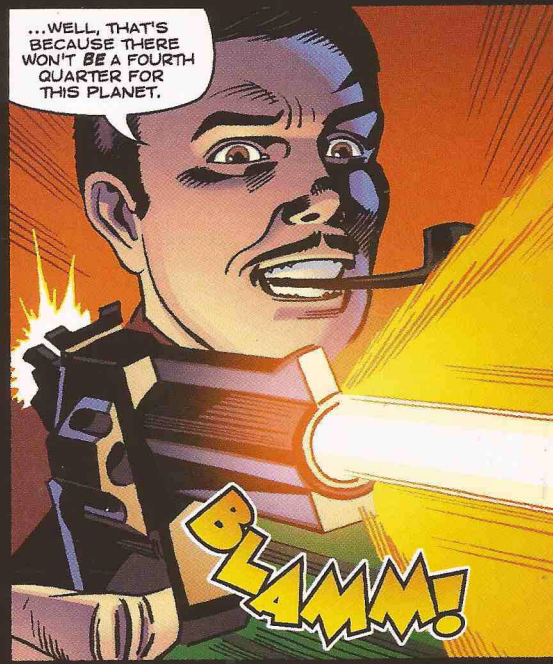
QUIET, SHE. TELL HER NOTHING.
WHERE ARE YOU *FROM*, GREEN-
SKIN? *SHADOW PROCLAMATION?*
INTERSOL?

NO, I'M JUST AN
INTERESTED PARTY WHO
KNOWS A *DODGY OPERATION*
WHEN THEY SEE ONE. BELIEVE
ME, I HAVE NO DESIRE TO
REPORT YOU TO THE
AUTHORITIES...



OH, THAT'S GOOD.
ISN'T IT, HE?

VERY GOOD.
AND AS FOR
WHY THERE'S
NO PROJECTIONS
FOR *FOURTH*
QUARTER
GROWTH...



...WELL, THAT'S
BECAUSE THERE
WON'T BE A *FOURTH*
QUARTER FOR
THIS PLANET.

BLAMM!



DR SMITH,
MR EDISON... ALLOW
ME TO INTRODUCE MY
WYRRMEN.

NOW, I
LOVE 'EM LIKE
SONS...



... BUT I CAN'T
PRETEND THEY DON'T HAVE
A NASTY SIDE!

GROKKK!

GROKKK!

GRRROKKK!!!



HIM

HIM

HIM

WHY ARE THEY
SAYING THAT? IS
IT ME? IS IT ME
YOU WANT?



HIM

AAAGGGGGHHH!

HIM

HIM

MAX!



MAX, ARE YOU
ALRIGHT?!

DOC...
TOR...



AGGHHK!

...THAT'S
NOT MY NAME.

MR LYNCH...
YOU MAY TELL
MOTHER AND
FATHER...



...I
LIVE.

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MIND OF
MAX EDISON!

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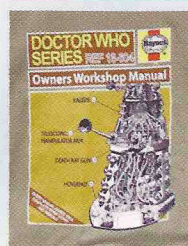
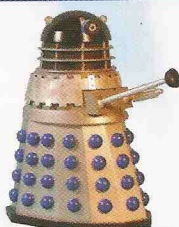


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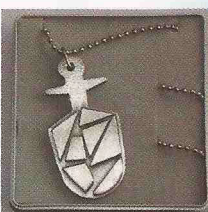
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» EPISODES 662-664

DELTA AND THE BANNERMEN

*Poor Doddy is in for a shock
When the black-hearted Bannermen dock
At his tollport in space.
They're a hideous race,
'Til they're zapped by the holiday rock!*

Ding-bing-bong! Hello campers, Hi-De-Hi! And what a selection of treats *Doctor Who* has lined up for you today. We start off with a space battle on a distant planet, then head to meet camp comic Ken Dodd in his Tollport. And after plunging through

space in a starcruiser, disguised as a bus, we'll be setting down at Shangri-La holiday camp for dancing, honey bees and inter-racial romance. And oh – I almost forgot. The Time Team will be telling us what they think of the whole thing. Oh good. I can't wait.

Delta and the Bannermen begins, and the Team are impressed as the last of the Chimeron race are blown to bits by Gavrok and his evil Bannermen. "A solid, dramatic opening with proper stunt work. Bodies flying through the air!" enthuses Peter.

"It's nice that Delta, the Chimeron Queen, is humanoid and the rest of her people are insect-like," says Clay. "You get the idea of her as Queen Bee very quickly, and it's a nod to tacky 50s sci-fi movies where the women of an ugly alien race are beautiful."

"Gavrok is deliciously evil," says Jac. "I'm so glad that Don Henderson is playing the baddie straight."

Delta escapes, and arrives at Space Tollport G715 at the same time as the TARDIS – and a bunch of purple time-travelling holidaymakers heading to Disneyland in 1959. "This is all utterly mad," says Clay. "The shift from the grim battlefield to Ken Dodd and the Navarinos is startling, but for once it's intentional. All these crazy elements coming together are a joy. There's real imagination and flair in the writing, but unlike *Paradise Towers* everybody seems to be aware of how funny and how serious it needs to be."

"I like the Doctor and Mel's knowing look when the Nostalgia Trips disaster with the Glass Eaters of Traal is mentioned," says Jac. "It's nice to get the sense of their adventures between the stories we get to see."

"They may look silly," says Richard, "but the Navarinos have to be one of the most advanced alien races we've ever seen. Shape-shifters, time travellers... and simply out for a good time!"

"It's a bit like the really early stories," says Jac. "When aliens could do anything the writers wanted, with no need to think about a universal overview. And much as world-building can be great, that's a bit of a relief. It feels terribly liberating after all the Time Lord rules and regs of the previous season."

"Blimey, was the trial really only a few episodes ago?" muses Clay. "After that stuffy old courtroom and the claustrophobia of the last two stories, this feels so jolly and wide-ranging."

Richard recognises another of the happy holidaymakers. "Good heavens! That's Brian Hibberd from *The Flying Pickets*! Do you think they've got him in so that he can sing a few numbers?"

Mel gets on the bus with the Navarinos – but the Doctor hangs back to observe Delta getting on board at the last moment. "Interesting," says Peter. "The Doctor seems quite calculating and dispassionate here. Sylvester McCoy plays this quieter, almost sinister, moment very well, doesn't he?"

On the bus Mel, true to form, is causing problems again. "She gets the driver talking, which ultimately leads him to crash the bus into a satellite!" says Richard. "That girl's a liability! Though it must be noted, Bonnie's really calmed down for this story."

Jac's eyes are on Delta. "She seemed really together on the battlefield – but she hasn't got the hang of blending in, has she? 'No, I'm not with the tour, I'm the last of my race charged with protecting a priceless burden – oh and I'm on the run for my life. But don't tell anyone, will you?'"

The bus is sent crashing down to Earth – and the Shangri-La Holiday Camp in sunny Wales. Peter is likewise transported. "Hooray, for the first time in

Compiled by **MICHAEL PRITCHARD** • Illustration by **ADRIAN SALMON**

Cliché Counter

DEATHS ON SCREEN SO FAR

0 1 1 2 9

ONE OR MORE REGULARS
RENDERED UNCONSCIOUS

0 0 2 0 3

ONE OR MORE REGULARS
INCARCERATED

0 0 2 5 2



PETER



CLAY



JAC



RICHARD

ages, the story is set back in time and back in Britain! This is *great*. Ken Dodd. Disneyland. Rock and Roll. The theme to *Housewife's Choice*. A sunny afternoon in the countryside. So many things to bring a smile to my face. And Stubby Kaye! Bird song! That great line, 'Wales – in England!' And it only gets better! Richard Davies as Mr Burton! The tatty Shangri-La holiday camp! Hula hoops! Colours! So much to enjoy!"

"I love poor lovelorn Ray and her unrequited love for handyman Billy," says Clay. "But I have a tiny point. The Navarinos are all disguised as middle-aged humans, but they're wearing clothes that would have been shockingly teenage and American in 1959. But nobody at the camp reacts to that."

"Talking of America, why on earth would Washington send a couple of numpties like Hawk and Weismuller to track a satellite with a telescope and a ham radio set?" wonders Richard. "Perhaps they're just trying to keep them well out of the way!"

Back at the spaceport, the Tollmaster is in deep trouble as the Bannermen arrive. "Oh, that's a bit off," says Peter as Dodd breathes his last. "I guess it underlines how nasty Gavrok is, but killing Ken Dodd just seems out of place in such a happy story."

Jac nods. "Yes, I was having fun up 'til then. Although it probably wouldn't have been so shocking if it wasn't Ken Dodd!"

The Doctor follows Ray to the laundry. "It looks like the most trouble the Doctor's been in all episode is to be caught in the laundry store with a young lady," says Peter. "That's wonderfully small scale."

But suddenly, a Flying Picket steps from the shadows. "This bounty-hunter – and what is he doing on this coach trip? Relaxing between assassinations? – implies there's a price on the Doctor's head," says Jac. "It'd be interesting to know who put it there."

Into Part Two, where the bounty hunter gets his comeuppance leaving only a pair of smoking blue suede shoes behind. "A comedy death scene," says Peter. "And it's genuinely funny, there's a novelty!"

Billy arrives at Mel's chalet and seems rather unfazed by Delta's green baby. "There it is, I told you!" says Clay. "She's put the 'fluence on him."

Morning breaks, and Billy, Delta and the baby have driven off for a picnic – yes, really – while the Doctor has to put the camp on battle stations. Jac frowns.

"How incredible that the Doctor decides to tell Burton the truth instead of coming up with a plausible lie – an unexploded bomb? And then he takes Burton and Ray into the TARDIS to prove it all to them. It was bizarre in *Black Orchid*, and it's weird now."

"But you've gotta love Burton's reaction," says Richard. "Space buns and tea! And Keff McCulloch's music is such fun in this story, with all the rocking guitars. He must have been having a whale of a time, and it fits perfectly. We even get the *Dick Barton* theme as they race away on their bikes!"

But the Team are stunned when the Bannermen arrive – and destroy the Navarinos as they prepare to depart in the bus. "Maybe they've dematerialised? There's very little debris," says Peter. "If they are dead, that really jars."

"I think they're supposed to have died," says Richard. "The explosion is a bit wimpy though, so it's not really clear. But as there were 28 people on board it certainly ups the story's death count!"

"I like Mel's horrified reaction to it," says Jac. "And her quick-thinking to tell Gavrok that Delta is dead. Bad luck that Delta should turn up at that moment!"

Meanwhile, the Doctor and co have met Goronwy, a rather mysterious beekeeper. "There's something strange about him," says Richard. "He seems to know a lot more than he's letting on. Like Billy, he's underreacting to all the alien weirdness."

The Doctor heads back to the camp under a white flag on Ray's bike – "A lovely image" notes Clay – and confronts Gavrok. "Finally, a chance for the new Doctor to stand up to the baddies and show 'em who's boss," says Richard. "It's a shame he doesn't quite pull it off. And I don't get the resolution of the cliffhanger at the start of Part Three at all. It looks as if the Bannermen are going to shoot the Doctor – then they stand back and let him take Mel and Burton away under the flag of truce. Very odd."

Back at the beehives, the Doctor lays a trap for the Bannermen; falling jars of honey and a lot of angry bees. "Poor Goronwy!" says Peter. "His lovely honey store devastated and his house shot at! All the Doctor has achieved is to make the Bannermen more angry! Still, the loopy old Welshman doesn't seem to mind."

"I love the Doctor using the bees to sting the Bannermen," says Clay. "It's genuinely clever and a little bit mad, a proper Doctory thing to do."

AND YOU SAID...

"The most satisfying thing is finally seeing Bonnie Langford looking at home in the series. Her relationship with Sylvester McCoy is at its absolute best here, and the domestic scenes towards the start of the story show just how this team could have progressed." **JR SOUTHALL FACEBOOK**

"Where, I ask, does Gavrok obtain that pig's trotter from? And what happened to the rest of the pig? Or do I really want to know...?" **ANDREW WILLIAMS LEICESTER**

"Right, so let me get this straight... Firing Bannermen guns at a space cruiser designed to withstand atmospheric re-entry blows it up instantly. But a sustained barrage against a large cottage... chips the plaster a bit." **ALEX WILCOCK ISLE OF DOGS**

"There's a fascinating moment near the end, as the Doctor looks utterly shattered as he murmurs, 'Love has never been known for its rationality.' Sylvester McCoy plays this beautifully and hints at some deep, dark experience that the Doctor's never spoken about on screen." **BLAINE COUGHLAN FACEBOOK**

"Alien tourists in a spacecraft based on Earth transport, filming in Wales, a collision in Earth orbit, a singalong (but not featuring the main companion for the story, best known for her singing) – this is *Voyage of the Damned* 20 years early!" **PETE HAZELL LONDON**

In Issue 405, the Team will be watching *Remembrance of the Daleks*. Send your comments to dwm@panini.co.uk (marked 'Time Team' in the subject line), or via our Facebook page, by 31 December 2008.



Bonnie! Sylvester! Sunshine! What's not to love!



Back on Earth Mel's sharing a chalet with Delta and offers her confidence. "Hmm," says Peter. "I can think of several middle names for Mel, but 'discretion' wouldn't be one of them. And how Delta can fit into Mel's spare dress is a mystery." Mel takes her suspicions to the Doctor, who's, er, listening to an apple in the café. "A lovely piece of acting from Sylvester. He's really making his mark in this story."

At the camp dance that night, Billy dedicates a song of love – not to Ray, but to Delta! "How very odd," says Clay. "I'm getting suspicious of Delta. For one thing, we don't know yet why the Bannermen are hunting her race to extinction. And she seems to have bewitched Billy in some way. Could it be that she's actually the villain of the piece?"

"The Doctor dancing with the heartbroken Ray is beautiful," says Peter. "Unlike his predecessor, he's caring and empathic. I'm starting to love him!"

Back at Mel's chalet Delta's egg is hatching. "The baby's head is bigger than the egg!" splutters Richard. "It must be very cramped inside there."

"And Mel's screaming is a bit of an overreaction from an experienced space traveller," says Jac. "She'd be a rubbish midwife."

"Ken Dodd! Rock and roll! Hula hoops! Stubby Kaye! Colours! And it only gets better!" Peter

As we reach the final showdown, Jac is perturbed. "I really don't like Billy stealing the baby food. On the face of it he's depriving the Princess of something she needs to survive. I suppose it's quite Darwinian – it turns out he's looking at the future of the Chimeron race rather than the survival of an individual – but it makes him quite an unsympathetic character."

"I tell you, Delta's interfered with him," says Clay. "She's behind his weird transformation. She needs a mate and she's made him fall in love with her."

At the camp, the Doctor uses the dancehall PA system to broadcast the amplified scream of the Princess to disable the Bannermen. "Very like *Fury from the Deep*," notes Peter. "I love how Goronwy's calmly reading, as it all kicks off around him."

With the Bannermen defeated, and Gavrok blown up by his own trap, Delta, Billy and the Princess set off for a new life. The Doctor consoles poor Ray. "The Doctor with a guitar, talking about the irrationality of love," says Peter. "What a great moment!"

The family Chimeron depart to the strains of a rockin' ballad. "A song in the incidental music," notes Richard, "for the first time since *The Gunfighters*!"

"I'll always think of you here at Shangri La," Billy tells Ray. "Ah, she's better off without him," says Clay. "Though it's a very sad ending for Ray. You feel she deserves a nice moment at the end, but she's left heartbroken. Anyway, Delta will probably eat Billy after mating with him, you mark my words."

"Fabulous," sums up Peter. "A happy ending. Bliss!" Clay agrees. "It had a real sunny freshness and confidence, and lovely imagery. In a way, *Doctor Who* feels much more like a children's programme than ever before, but who cares when it's this much fun?"

"I loved it too," says Richard, happily. Jac gets the last word. "These Seventh Doctor stories are all very comic strip, aren't they? I did enjoy that though – the fun silliness together with the serious evil worked – but it's a completely different series again. Although it suddenly seemed like jolly family entertainment. Here's to the future!"

DOCTOR WHO AWARDS

It's time to announce the winners at last! What were your favourites from the last series of *Doctor Who*? Ladies and gentlemen, we proudly present the **DWM Awards**...

Results compiled by **Peter Griffiths**

» Best Story

Rank	Story	Average/10
1	The Stolen Earth/Journey's End	9.00
2	Turn Left	8.81
3	Silence in the Library/ Forest of the Dead	8.57
4	Midnight	8.01
5	The Unicorn and the Wasp	7.80
6	The Fires of Pompeii	7.65
7	The Sontaran Stratagem/ The Poison Sky	7.63
8	Planet of the Ood	7.52
9	Partners in Crime	7.22
10	Voyage of the Damned	7.15
11	The Doctor's Daughter	6.97

With an average score of exactly 9 out of 10, the 2008 finale *The Stolen Earth/Journey's End* was **DWM** readers' favourite *Doctor Who* story of the year. "I've often wondered what it must have been like watching *The Five Doctors* when it first aired. *The Stolen Earth* and *Journey's End* gave me a pretty good idea," wrote **Julia McMenemy**, age 14, of Chingford. "It was so wonderful to see all the companions come back and work together to fight against the greatest foes of all – Davros! And the Daleks! A truly magnificent story which will be fondly remembered for many years to come." "Superlatives fail," admitted **Orville Eastland** of the USA. "It actually managed to tie up almost all the loose ends in the series, and had a (mostly) wonderful ending. Unquestionably the best of the bunch."

The apocalyptic 'what-if' story *Turn Left* took the runners-up position, although it pushed the finale all the way, until the last votes were counted. "This episode really freaked me out," wrote **Katherine Flower**, age 16, of Doncaster. "Everything you come to think of about *Doctor Who* is swept up from under your feet, and yet another level is opened."

Up until now you don't realise how dependent we are on our heroic Doc, and how much trouble he saves us from. Look – one week without him, it's the end of the Universe!"

"This was a really difficult category," reckoned **Alan Clyde** of London, "but *Turn Left* came out on top for me because of the superb central premise, and an outstanding performance from Catherine Tate."

Steven Moffat's *Silence in the Library/Forest of the Dead* took the bronze medal.

"I was astounded at the complexity of this story," said **Anton Purnell** of Oxford. "The creepy atmosphere gave it a satisfyingly eerie feel that was reminiscent of *Sapphire and Steel*."

The creepy *Midnight* finished in fourth place. The episode received a larger number of low scores than many of the other episodes, but this was compensated by the huge number of 10 out of 10s it also received.

"I was genuinely petrified and distraught when Sky started talking before the Doctor," wrote **Laura Hugill** of Leeds. "It proves that you don't necessarily need a companion to have a good episode of *Doctor Who*, because David is such a magnificent actor."

Gareth Roberts' *The Unicorn and the Wasp* finished in fifth place overall. "This episode turned me into a



huge Agatha Christie fan!" said **Elizabeth Glaister** of Broadstairs. "Wonderful writing and beautifully acted."

The Fires of Pompeii, in sixth place, was "a monster of a story, strangely traditional and yet gloriously different," said **Cory John Eadson** of Pye Bridge.

The two part story *The Sontaran Stratagem/The Poison Sky* was next. "How brilliant to see the return of the Sontarans," applauded **Claire Downes** from Pembrokeshire. "They were every bit as good as I remembered them from my childhood."

Planet of the Ood, which finished in eighth place, was "an effective demonstration that outward appearances and initial impressions are no sure guide to the true nature of a thing," according to **Virginia Price** of Hailsham.

Partners in Crime, meanwhile, in ninth position, "perfectly set up the wit and warmth between Tennant's Doctor and Tate's Donna," according to **Andrew McInness** of Cornwall.

The 2007 Christmas Special *Voyage of the Damned* had its fans, among them was **Calvin Saxby** of Luton: "Kylie Minogue was what really made this story so special – she was brilliant!"

Despite finishing in last place, *The Doctor's Daughter* still received a very healthy average score of 7 out of 10 – making it better received than any of the bottom four positions in last year's poll. The episode still found some strong support...

"My favourite episode was *The Doctor's Daughter*," said **Megan McDade** of Newtownards, Northern Ireland. "It showed the Doctor not just as a Time Lord trying to save mankind, but also as a parent, and how the Time War must have affected him."

RUSSELL T DAVIES

"Thank you! And another thank you to Julie, Phil, Ed, Graeme, Ernie, Louise, Babs and all the cast and crew – just imagine, they received a script with Davros, Reality Bombs, Germany, Jackie, Manhattan, two Doctors, Chiswick, Mr Smith, Warp Stars and the Osterhagen Key, and didn't throw it back in my face! Writing's the easy bit, that lot have to go out and make it on the streets of Cardiff. What a team! I'll accept this on behalf of all of them, with huge thanks to everyone who voted."

RUSSELL T DAVIES Writer, *The Stolen Earth/Journey's End*



Best Director

Rank	Director	% vote
1	Graeme Harper	73.00%
2	Euros Lyn	11.73%
3	Alice Troughton	8.03%
4	Douglas Mackinnon	3.16%
5	James Strong	2.24%
6	Colin Teague	1.84%

Graeme Harper, known to us as 'the Guv'nor', once again topped the 'Best Director' list, just as he had done in 2006. Harper took charge of five episodes of the 2008 run, and proved that his vision and style is as popular with *Doctor Who* fans as ever.

"Is there a story that Graeme Harper can't put beautifully on our TV screens?" asked **Colin White** of Brentwood. "I think the answer is no."

"From epic action to light comedy, Graeme Harper has been the master at getting the best shots and the perfect performances," said **Ian Robinson** of Chorley.

"With *The Unicorn and the Wasp*, he showed that he's every bit as good with comedy as he is with edge-of-your-seat blockbusters," wrote **Alan Clyde** of London.

GRAEME HARPER

"Directing the *Doctor Who* stories is quite a complex jigsaw puzzle, bringing some very different elements together, like the drama, design, costume and make-up, special effects, computer graphic enhancement... not to mention the actual shooting of it! When it all works, it makes the process very rewarding, but what is a real treat -- and a lovely surprise -- is getting this award in recognition for all of that, from the readers of *Doctor Who Magazine*. I am so pleased that you like what this fabulous team of people produce together. Thank you very much!"



Best Writer

Rank	Writer	% vote
1	Russell T Davies	58.75%
2	Steven Moffat	28.92%
3	Gareth Roberts	5.58%
4	Helen Raynor	2.46%
5	James Moran	1.82%
6	Keith Temple	1.30%
7	Stephen Greenhorn	1.17%

After losing out last year to Steven Moffat, Russell T Davies regained the top position in the 'Best Writer' category, winning the award for the third time, after his successes of 2005 and 2006. This time Russell managed to obtain more votes than all the other writers put together.

"Such range, such ability to change the tone of a story in an instant -- and still make it work!" applauded **Robert Chapman** of Plymouth. "Russell is such a master at subverting expectation. For example, a visual gag in the Christmas Special kicks off an apocalyptic story in *Turn Left*! His talents will be missed on the show."

"Who else could it be?" asked **Andrew Curnow** of Devon. "Not only has Russell shown his same sure touch in terms of mixing emotion and genuine laughs, but he also shown his range this year. *Midnight* is totally different in tone and feel to *Turn Left*, and that in turn is totally different to *Partners in Crime*."



RUSSELL T DAVIES

"Well, thank God everyone else was rubbish. And that DWM received my 5,000 votes. But I'll be getting out the office chisel and chopping this award into seven pieces, cos this whole show is a team effort. I'm so proud and happy and lucky to work with these writers, and my favourite part of the whole job is the script meetings -- I really feel like I learn something from the other writers, every single time. I'll never work with a team like this again, and I'll miss them all."



Best Guest Actress

Rank	Actress	% vote
1	Alex Kingston River Song	21.33%
2	Lesley Sharp Sky Silvestry	20.41%
3	Georgia Moffett Jenny Who	18.97%
4	Fenella Woolgar Agatha Christie	15.20%
5	Kylie Minogue Astrid Peth	8.00%
	Others	16.09%

ALEX KINGSTON

"To be honest I knew nothing about the *Doctor Who Magazine* awards, let alone the fact that I had been nominated, so, when I was told I had won an award I was utterly shocked! And of course delighted. The time I spent working on the show was memorable, and I loved the character creation of River Song -- although running around in that astronaut suit was no easy feat, let me tell you! In fact anyone who has or will be an astronaut on the show I share my award with you! Thank you."



Best Guest Actor

Rank	Actor	% vote
1	Julian Bleach Davros	32.69%
2	Christopher Ryan General Staal	12.15%
3	Tim McInnerny Mr Halpen	8.93%
4	Colin Salmon Dr Moon	5.49%
5	Clive Swift Mr Copper	4.91%
	Others	35.83%

Alex Kingston won a closely-fought battle for the position of 'Best Guest Actress', for her role as Professor River Song in *Silence of the Library/Forest of the Dead*.

"Alex stole the show in her two episodes. It would be a pity if River doesn't return at some point," suggested **Julia McMenemy**.

In the 'Best Guest Actor' category, villains took the top positions, with Julian Bleach's performance securing him a third of the total vote.

"Julian Bleach was spot-on with his portrayal of Davros," said **Mark Davis** of Walsall.



NUMBER CRUNCHING...

● Once again we had another huge response to the *DWM Season Survey*, with almost 5000 votes cast in total. As last year, the age range of the voters varied from as young as 4, to as old as 70. The average age of voters was 29 and a half, and the ratio of male to female voters was 71% to 29%.

● On average, the 2008 series received the highest average score of any series since *Doctor Who*'s revival. The average mark given was 7.84, beating the record of 7.71 set last year.

● The Under-18's were the most generous with their marks, with *The Stolen Earth*

Journey's End their overall favourite. Although *The Doctor's Daughter* came last in the poll overall, it was in a much higher fourth position with this age group. This group's least favourite story was *The Fires of Pompeii*, and their favourite Guest Actress was Georgia Moffett.

● Those in the 19-35 age group were harsher with their marks than the other voters. This group had *Turn*

Left marginally in front of the finale as the Best Story, and put the Vashta Nerada in front of the Daleks in the Best Monster category.

● The voters aged 36+ marked *Midnight* more highly than other age groups. As with all the groups, the oldies voted Catherine Tate for the Greatest Contribution, but with a narrower

margin, with many voting for Russell T Davies.

● As in previous years, the female voters tended to be more inclined to give higher marks than the men. The women particularly enjoyed *The Unicorn and the Wasp* and *Partners in Crime*, giving these stories much higher marks than the men did. The Adipose were also popular with the ladies, beating the Daleks as the Best Monster!

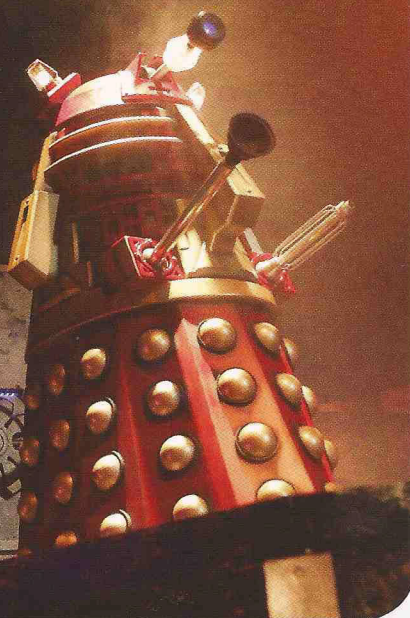


Best Monster

Rank	Monster	% vote
1	The Daleks	25.43%
2	Vashta Nerada	24.77%
3	The Sontarans	19.31%
4	The Ood	9.59%
5	The Adipose	8.79%
	Others	12.11%

Having finished in second and third places in the past two *Season Surveys*, the Daleks once again regained their position as 'Best Monster', although the Vashta Nerada of *Silence in the Library* were snapping at their, er... bases.

"In this year's series finale, the Daleks were the fearsome creatures of nightmares who can strike fear into an entire population with just one word. 'Exterminate!'" wrote **Colin White**. "This is how they should always have been."



Best Music

Rank	Music	% vote
1	The Stolen Earth/Journey's End	43.44%
2	Silence in the Library/ Forest of the Dead	9.22%
3	Planet of the Ood	9.08%
	Others	38.26%

As with previous surveys, the 'Best Music' category was won by the series finale – and once again it was by some considerable margin.

"*The Stolen Earth/Journey's End* tied all the score elements together perfectly," said **Orville Eastland**.

"Another brilliant year for composer Murray Gold," said **Janet Thorpe** of Oldham. "It was so tough to choose one of his scores above the others. He'll be much missed when he eventually decides to move on to pastures new."



Best Villain

Rank	Villain	% vote
1	Davros	67.46%
2	Sky Silvestry	8.73%
3	Dalek Caan	7.41%
4	General Staal	5.29%
5	Miss Foster	3.04%
	Others	8.07%

Who else could it be but Davros, lord and creator of the Dalek race? Davros picked up more than two thirds of the votes in this category, with most readers pleased to see the Kaled scientist return to television after almost 20 years.

"Julian Bleach gave a chilling performance as Davros," wrote **Alan Clyde** of London. "Michael Wisher would have been proud!"

DAVROS/JULIAN BLEACH

"I would just like to say how encouraging it is to have the support of so many hard line *Doctor Who* fans – but I couldn't accept the award for Best Villain without acknowledging the unquantifiable amount of credit which must go to Neill Gorton for making me look so strangely attractive, and also to Russell T Davies, for such villainous lines as 'This is my ultimate Doctor, for the destruction of reality itself!' Who could possibly ask for more? Long may they continue to feed our nightmares. To all who voted, thank you."

"Davros is perhaps the most scary, evil, manic, twisted, intelligent, and demented character ever invented. And he makes aumping good *Doctor Who* villain!" said **Julia McMenemy**. "Never before has an actor given such a brilliant performance

from under a mask. Julian Bleach is a truly phenomenal actor who took the role of Davros and made it his own. He is now, arguably, the finest Davros of them all."



Best SFX

Rank	SFX	% vote
1	Vesuvius erupting (<i>The Fires of Pompeii</i>)	24.19%
2	Dalek attack (<i>The Stolen Earth</i>)	7.75%
	Planets in sky (<i>The Stolen Earth</i>)	7.75%
4	The TARDIS tows Earth home (<i>Journey's End</i>)	7.44%
5	Titanic over Buckingham Palace (<i>Voyage of the Damned</i>)	6.05%
	Others	46.82%



One of *The Mill*'s biggest and most showpiece explosions ever won the 'Best Special Effects' category. The sight of Vesuvius erupting in *The Fires of Pompeii* was a clear favourite of many readers.

"The destruction of Pompeii – specifically the shot of the volcano itself – was absolutely 100% convincing," wrote **Andrew Curnow**.

"It looked good and in the context of the show it was terrifying," added the USA's **James A Fitzpatrick**.

Greatest Contribution

Rank	Person	% vote
1	Catherine Tate	51.65%
2	Russell T Davies	23.63%
3	Bernard Cribbins	9.62%
4	Phil Collinson	4.53%
5	Graeme Harper	2.47%
	Others	8.20%



With previous winners (notably David Tennant) out of the running for 'Greatest Contribution', Donna Noble actress Catherine Tate picked up more than half of the available votes.

"The performance of Donna's character was so good, the writing so well observed, the performance so well judged, that she's probably my favourite companion now. A brilliant, brilliant performance," wrote **Robert Chapman**.

"In writing and performance, Donna has to be the best example of true character development ever in *Doctor Who*," reckoned **Keith Campbell**. Wilf actor Bernard Cribbins was third, behind Russell T Davies, with some readers explaining that this was something of a protest vote, given that Cribbins (and, indeed, all of the recurring cast) was ineligible in the 'Best Actor' category. <DWM>

CATHERINE TATE

"I am delighted with the award and would like to say a big thank you to everyone who voted. I loved my time on *Doctor Who* and to be appreciated in this way is the icing on the cake. Thank you very much."



2008 REVIEW

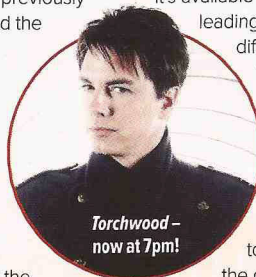
Jason Arnopp looks back at the year when Donna Noble boarded the TARDIS full-time, Davros guest starred at the Proms, and *Doctor Who* became even more popular than it was already. Impossible you say? Well have a read of this...



» January

As Billie Piper awakes on her first morning as Mrs Laurence Fox, *Doctor Who* fans face the coming year with a similar sense of pride and joy. This will be a year which sees our show attain previously unheard-of goals. 2008 will also sound the mighty rumble of change, as *Doctor Who*'s prime movers – including its lead actor – prepare for their inevitable onward moves. Already this month, tongues are wagging about producer Phil Collinson, who let slip in his *Voyage of the Damned* audio commentary that he won't produce 2009's Specials.

The *Sun* newspaper is quick to get the rumour mill rotating, with its declaration that Series Four 'is the last for star David Tennant, 36, but he will play the Doctor in four special episodes in 2009 and in a movie version.' Must always be nice for David and his agent to learn their future plans, courtesy of the tabloids' Random Fact Generator.



Torchwood – now at 7pm!

Mind you, the paper also predicts that 'Rose Tyler and Sara [sic] Jane Smith' will return.

16 January sees the grand return of *Torchwood* to our screens, this time migrating from BBC Three to BBC Two's terrestrial plains. For the first time, it's available in pre and post-watershed versions, leading hardcore fans to note the subtle differences. Like a baby's pram rolling towards a busy road, or not.

It's announced that exec producer Julie Gardner is leaving *Doctor Who*... in a year. These bigwigs, they're simply messing with our heads – we're simultaneously sad and relieved that Julie's not going too soon. Piers Wenger is tagged as the good lady's successor, so a 12-month handover period starts now.

Voyage of the Damned is confirmed as the highest charting show in *Doctor Who*'s history, with a whopping 13.31 million viewers. Over the festive period, it beat the *Extras* Christmas Special on iPlayer – which is one in the eye for Ricky Gervais and his wide-of-the-mark *Doctor Who* parody.

Gridlock has been nominated for the Epiphany Prize, an award given



by the conservative Christian media organization Movieguide. "It would be the most glorious thing if I won," *Gridlock* author Russell T Davies guffaws in *DWM*, "and this six-foot-six bender stood up in the middle of their awards ceremony and took a prize off them, the right-wing American lunatics."

Strangely, *Gridlock* doesn't win.

» February

A knock-out Series Four trailer hijacks UK cinema screens, being shown before the likes of *Juno*, *Cloverfield* and *Rambo*.

An ingenious idea, which no doubt spreads awareness in untapped sectors of the public.

Phil Collinson, it's announced, will become Head of Drama at BBC Manchester, after he's finished on *Doctor Who*. Once again, we're happy-sad for him.

As Martha pops up in *Torchwood*, fellow spin-off show *The Sarah Jane Adventures* secures a second series.

Perhaps *Ashes to Ashes* star Philip Glenister helped put in a good word, as we learn that his daughters enjoy it. Even if he's laboring under the idea that the show's called 'The Sarah Jane Mysteries'.

Big Finish announces the launch of its new download service, enabling international customers to buy its fine *Doctor Who* audio plays without paying shipping rates.

EastEnders and *Doctor Who* join forces for the first time since 1993's *Dimensions in Time*, as fictional *EastEnders* characters Bradley and Stacey visit a *Doctor Who* exhibition. Sadly, at no point do they envision "the best Christmas Walford's ever had."

» March

This month is all about *next* month, when Series Four begins. To help ease the agony of anticipation, *DWM* 393 gives readers a free Big Finish audio play in the shape of *Cuddlesome*, with its killer teddy bears. This issue presents *Doctor Who*'s *All-Time 100 Greatest Death Scenes*, sparking heated debate over the Number One entry, as the Earl's



» July

Another bonkers month, starting with rampant speculation among media and fans – is the Doctor really going to regenerate in *Journey's End*? When he doesn't, some spectators issue a disgruntled moan, promptly forgetting the last seven full days of excited suspense.



Is he or isn't he?

Kleenex sales and viewing figures go through the roof, as the series reaches its spectacular, shattering conclusion. 10.57 million viewers sob in unison, and the episode is the week's most-watched

TV show. Back to the net!

Russell picks up an honorary fellowship at Cardiff University, and claims that he won't write for the show again after handing the torch to Steven Moffat. More sobbing ensues. Still, we have more Davies to savour yet: we learn that he'll write two of the four 2009 Specials alone, and co-write the others with Gareth Roberts and Phil Ford. In other happy news, there's the DVD release of 1976's classic *The Brain of Morbius* and Catherine Tate's appearance in the West End play *Under the Blue Sky* (despite an early ankle injury), while it becomes clear that there won't be any shortage of Freema Agyeman on our screens, as she signs up for both *Survivors* and *Little Dorrit*.

We end this month with a fantastic event in the shape of the BBC Proms, which glorify *Doctor Who*'s music at London's Royal Albert Hall. In one notable highlight, Davros leads the monstrous cast for an almighty singalong of *Oops, I Destroyed Reality Itself Again*.

» August

5 August sees David Tennant open in the Royal Shakespeare Company's production of *Hamlet*, modeling a Parka jacket and beanie. The fact that David and co-star Patrick Stewart are soon prevented from having non-RSC merchandise signed suggests that a fair proportion of the delighted audiences are Whovians and Trekkies. Russell, Julie and Phil go on a 16 August jolly to witness David in full skull-clutching swing – and Russell signs his and **DWM** writer Benjamin Cook's forthcoming book *The Writer's Tale* for *Hamlet*'s lead actor. What a nice man.

Continuity fans are in rapture, as Big Finish announces that David Troughton will play the revived Black Guardian in the *Key 2 Time* season, while Morbius is also due to make a BF comeback in two audio plays.

Just when we thought we'd got over Donna's tragic memory loss, here comes naughty old **DWM** 399 to rub salt in our wounds. Jonathan Morris' one-off strip *The Time of My Life* would make a glass eye weep, and then Catherine Tate exclusively confides, "Had there been potential for Donna to stay

on for another series, I must confess that I'd have said yes like a shot." Altogether now: *noooo!*



Another exciting glimpse of *The Next Doctor*. No, we can't wait either!

» September

Nikki Smith and former *Doctor Who* production manager Tracie Simpson are revealed as producers on the 2009 Specials, *Torchwood: Children of Earth* goes before the cameras and *The Writer's Tale* hits good bookshops everywhere. Aspiring scripters quickly take the weighty tome to their hearts: now they can procrastinate, while reading Russell talking about procrastination. It's an endless chain of writing very little in the way of script.

DWM celebrates its momentous 400th issue with a party, with the jubilant throng including the previous editors – even former *Doctor Who* companion Sophie Aldred! In the mag, David Tennant fondly recalls reading the first ever issue in 1979, back when it was *Doctor Who Weekly* and he was minus-eight years old. The Time Team are awestruck to be joined by the Sixth Doctor, Colin Baker. They're also deeply relieved to be viewing *The Trial of a Time Lord*'s 13th and 14th episodes in the great man's company, as opposed to *Timelash*. Naturally, they seize the opportunity to grill Baker on the most pressing issues: so what exactly was done to his hair, that season, hmmm? (It was grown, frizzed, washed, scrunched and lowlit, follicle fans.)



Colin joins the Time Team!

Congratulations are due to Billie Piper and Laurence Fox, who from the early hours of October 21 have a baby boy, Winston James Fox.

The month ends on a proper bombshell. During his live video link-up acceptance speech at the National TV Awards, David Tennant announces that next year's *Doctor Who* Specials will be his last. Jaws hit carpets across the country. And the speculation begins...

» November

... continuing right through November! David Morrissey seems to be the favourite, perhaps because he's imminently starring in an episode entitled *The Next Doctor*. Then it's *Peep Show*'s Paterson Joseph, *Jekyll*'s James Nesbitt, *Voyage of the Damned*'s Russell Tovey, John 'The Master' Simm, *School Reunion*'s Anthony Head, Robert Carlyle... all the way down to the deeply unlikely Russell Brand, Robbie Williams and bleedin' Vinnie Jones! During an interview, David Tennant is asked whether Billie Piper would make a good Doctor. His reply of "Why not?" is enough to make the bookies promptly slash their odds of a female Doctor from 20/1 to 12/1. *Children In Need* showcases the first two minutes of *The Next Doctor*! Millions of appetites are well and truly whetted.

» December

We're writing this in November, so must employ mental time-travel in order to discern this month's events. To make things easier for ourselves, we'll stick to obvious, no-brainer prophecies. So, let's see. The Gelth possess Gethin Jones, forcing him to unleash an unearthly shriek during an episode of *Virgin*'s *Gethin Jones' Danger Hunters*. An ostrich causes havoc at Upper Boat Studios, charging through a set while wearing a fez and on fire. A Victorian lampshade is announced as the Eleventh Doctor, causing massive controversy over its suitability for the role ('Has Moffat Gone Mad?' shrieks *Media Guardian*). Furthermore, there are no unreliable tabloid stories about *Doctor Who* and not one single heated online argument among fans.

How did we do?



Sniff, blub!

MYTH MAKERS

GALAXY FOUR



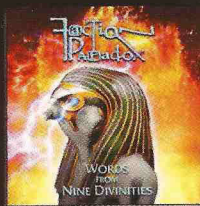
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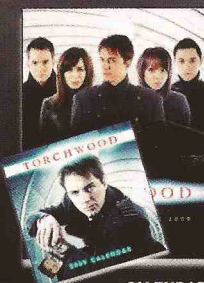
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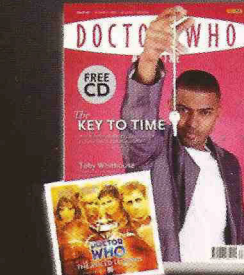
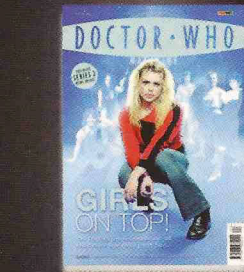


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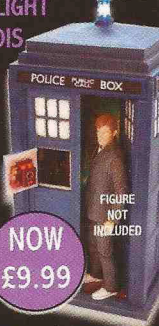
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YOU ARE NOT ALONE



Neil Harris curls up on the sofa to play a festive game...

THE PIP TORRENS

Christmas, as we all know, is a time traditionally spent at home, sitting on a sofa, eating chocolate liqueurs, drinking brandy, breaking wind and watching television. But while you're curled up in front of a *Harry Potter* movie, or a prestigious BBC costume drama, or a box-set of sitcom, why not pass the time by also playing 'The Great Doctor Who Cast-Spotting Game'?

The rules are simple. Whenever you're watching a British film, drama series, sitcom – or even when you're going out to see a play – and you recognise an actor because they've been in *Doctor Who*, you must immediately shout out the name of the *Doctor Who* story they were in. This scores you five points.

You can then score an additional five points if you can name the character the actor played and another five points if you can name the actor. And finally ten points are awarded if you can accurately quote a line of their dialogue (and not just a 'yes', 'no', 'help' or 'aaargh!' – it must be a line unique to that story).

Say, for instance, you're watching *On Her Majesty's Secret Service*, and you spot the guy out of *The Deadly Assassin*. Name the story, that's five points. Say Chancellor Goth, that's another five. Identify him as Bernard Horsfall, that's another five. And quote the line, "He is abusing a legal technicality," and that's another ten.

(Plus you can score bonus points by remembering the same actor's appearances in *The Mind Robber*, *The War Games* and *Planet of the Daleks*, playing Gulliver, First Time Lord and Taron respectively. If you can recollect any of his dialogue from these stories, you're a better fan than me. And while you're watching *On Her Majesty's Secret Service*, don't forget there are points to be gained from spotting George Baker – Login, *Full Circle* – and Catherine Schell – the Countess, *City of Death*, "It's a very rare and precious Chinese puzzle box, you won't be able to open it," – ten points.)

Additional rules. Clearly it is not entering into the spirit of the game to check the *Radio Times* for the cast-list beforehand or to look up information on the internet while the programme is being broadcast. If you are familiar with Big Finish's *Doctor Who* audio adventures, you can include them – that way, you can score points with Matt Lucas, David Walliams, Tony Blackburn, Leslie Philips and all three Goodies. Similarly, I would say that *The Sarah Jane Adventures*, *Torchwood*, *Scream of the Shalka* and *Death Comes to Time* all count (if only for the sheer pleasure of counting Alan Dale and Stephen Fry amongst *Doctor Who* luminaries). As to whether you include *Dimensions in Time* or *The*

Curse of Fatal Death, that's a matter for you and your conscience – personally, I don't.

And if you like – because this game is supposed to be fun, after all – any actors who have played Doctors or companions score ten points (though you're not allowed bonus points for listing all the stories they appeared in or for quoting any dialogue, as that would throw out the whole scoring system).

So there you have it.

The Great *Doctor Who* Cast-Spotting Game. It works better if you're playing it with a like-minded friend with a similar level of *Doctor Who* nerd-how, but to be honest, don't we all play a variation of the game when we're watching television alone anyway?

I'm not talking about deliberately seeking out shows because they feature Doctors and companions. I do that as well, of course, but that's another article for another YANA. No, it's about the surprise, the thrill, of seeing an actor you only really know from one or two *Doctor Who* stories appearing in something else. It's like bumping into an old friend – spotting Drax in *Midsomer Murders*, spotting Li H'Sen Chang in *Rome*, spotting Fabian from *The Twin Dilemma in Kingdom* ("And may my bones rot for obeying it!" – ten points). Plus there's the comfort of knowing that the actors are still alive and well and that appearing in *Doctor Who* didn't bring about a premature end to their acting career.

Similarly, at the theatre, there's something spine-tingling about seeing an actor from *Doctor Who* in the flesh. Someone you've only ever seen in two-dimensions standing in a futuristic space corridor is now in front of you, on stage, in three-dimensional real life. The temptation is always to shout out a line from their *Doctor Who* story, to see if they recognise it – but I strongly recommend you don't. Though I do remember once seeing 'alternative comedian' Lee Cornes doing a lazy stand-up routine about how crap *Doctor Who* was, and heckling him by pointing out he'd played the Trickster in *Kinda*.

It's the reason why I buy theatre programmes, just to look through the actors' biographies to see if they were in *Doctor Who*. It's one of those shows that every actor has to have appeared in, along with *Doctors* and *The Bill*. Though there was a period during the 1980s when *Doctor Who* got accidentally misplaced from many an acting CV – and even now it's interesting when an actor neglects to mention their appearance in the show, as though it's still something to be ashamed of. Though to be fair, if I'd once played a Swampie in *The Power of Kroll*, I'd probably want to keep quiet about it too, Philip Bird.

I check out most productions at the Globe in London – Henry Gordon Jago made a terrific Falstaff, the Steward from Platform One was a marvellous Timon and the rebel Areta from *Vengeance on Varos* excelled as Tamora in *Titus Andronicus*. Which is the other delight of seeing actors from *Doctor Who* – you discover that they're much, much better than you ever gave them credit for, that you'd misjudged their abilities based upon a performance from twenty years ago



BOOK OF DR WHO ACTORS



Character: _____
Episode: _____
Dialogue: _____
Spotted in: _____
Spotting difficulty: ●●●●○



Character: Clive
Episode: Rose
Dialogue: "Good point - no murders!"
Spotted in: Britannia High
Spotting difficulty: ●○○○○



Character: _____
Episode: _____
Dialogue: _____
Spotted in: _____
Spotting difficulty: ●●●●○



Character: _____
Episode: _____
Dialogue: _____
Spotted in: _____
Spotting difficulty: ●●○○○



Character: _____
Episode: _____
Dialogue: _____
Spotted in: _____
Spotting difficulty: ●○○○○



Character: _____
Episode: _____
Dialogue: _____
Spotted in: _____
Spotting difficulty: ●●●●●



Character: Login
Episode: Full Circle
Dialogue: "We must make this decision together."
Spotted in: On Her Majesty's Secret Service
Spotting difficulty: ●●●●○



Character: _____
Episode: _____
Dialogue: _____
Spotted in: _____
Spotting difficulty: ●●●○○

FACTOR

("...or something truly loathsome such as you!" – ten points). Though I also watch a lot of archive telly, which has led me to discover that the guy who is not totally great as Commander Millington in *The Curse of Fenric* was equally devoid of expression in an old Jack Rosenthal play ("The ancient enemies shall seek each other out and all shall die!" – ten points).

In a way, The Great *Doctor Who* Cast-Spotting Game is a celebration of, for want of a less trite term, the BBC drama repertory company. Those under-appreciated professionals who would do a *Doctor Who*, then a *Softly Softly*, then maybe a *Play for Today* or a prestigious BBC costume drama before returning to do another *Doctor Who*. The great unsung heroes of television – the Bernard Archards, the Bernard Holleys, the Bernard Kays. The Prentis Hancocks and the Eileen Ways. The Milton Johns. And the greatest of them all – the Ronald Leigh-Hunt. Nobody could end a scene with a proclamation of impending doom like the Ronald Leigh-Hunt.

To be serious for one moment, the sad fact is that the increasing prevalence of 'star casting' means there isn't really a place for these sort of anonymous character actors any more. It's understandable, in these days of diminishing viewing figures, why casting directors want to get as many big names in a show as possible. The problem is, you end up with travesties of miscasting like ITV's *Marple*, where the quest for famous faces has taken priority over whether actors are suitable for – or are even capable of playing – their parts.

The Great *Doctor Who* Cast-Spotting Game also throws up fascinating facts. For instance, John Hurt is the only Emperor from *I Claudius* not to have been in *Doctor Who*. If you count *The Infinite Quest* – as surely you must – then the only regular from *Linda Green* not to have done a *Doctor Who* is Dave Hill (it can only be a matter of time). By my calculation, there have only been about a dozen or so episodes of *EastEnders* ever to not feature someone from *Doctor Who* – after all, Dot Cotton, Den Watts and Peggy Mitchell all count. Five *Blue Peter* presenters have been in *Doctor Who*. During the 1980s, nearly every member of the cast of *The Pallisers* turned up in *Doctor Who* (including three in *Black Orchid* alone). Each of the actors to play the Doctor has appeared in at least one sitcom, of some sort. And so on, and so on... this is the sort of thing that keeps me awake at night.

And on that note, I have a challenge for you. After you've finishing boggling at the merciless impossibility of the Watcher's Christmas Quiz, why not try The Great *Doctor Who*

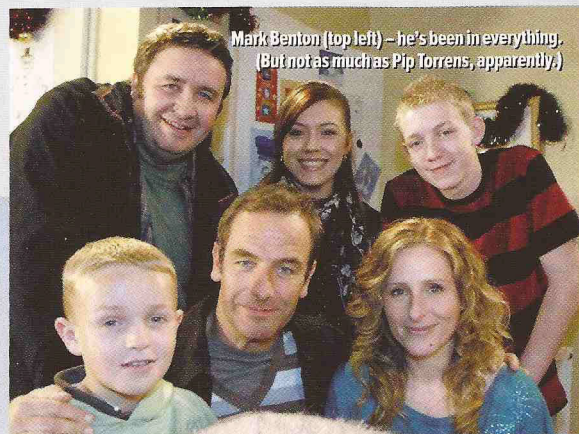
Cast-Spotting Game Challenge. It comes in two parts.

Part one is to find a TV series – a British TV show, drama or comedy – from the last 50 years *not* to feature *any* actors from *Doctor Who*. It must, however, be a TV *series* – not a one-off play or a single episode. And obviously this doesn't include shows based around monologues – that's cheating – or youth-oriented/children's shows with a cast of TV newcomers.

It's virtually impossible, I promise you. In the highly unlikely event that a show *doesn't* feature Mark Benton in its cast, it will almost certainly include the actor Pip Torrens. He's been in simply *everything* – hence 'The Pip Torrens Factor'. He was Rocastle in *Human Nature* – ("I hope, Latimer, that one day you may have a just and proper war in which to prove yourself," – ten points). So if you can find a TV show which Pip hasn't appeared in, that would be a good start.

Part two is to find a TV series – again, a British TV show, drama or comedy – from the last 50 years where every actor has appeared in *Doctor Who* at some point. I'm not including extras – just speaking, credited cast members – and again you can't have one-off plays, single episodes or monologues. And, of course, you can't have *Doctor Who* as your answer, that would be cheating.

I don't know what the answers are, by the way – or even if there are any, there might not be. But it'll be fun trying to find out – I suspect *Primeval* is a possible candidate for part one...



Mark Benton (top left) – he's been in everything. (But not as much as Pip Torrens, apparently.)



"The actor Pip Torrens has been in simply everything. Try, if you can, to find a TV programme that he *hasn't* appeared in..."

THE FACT OF FICTION

What are the Cybermen doing on a parallel Earth? David Bailey finds out... from beyond the grave!

»RISE OF THE CYBERMEN BROADCAST: 13 MAY 2006

In a cluttered laboratory, Dr Kendrick (Paul Antony-Barber) activates the prototype of a new cybernetic lifeform, showing it to its inventor, John Lumic (Roger Lloyd Pack). ● Wheelchair-user Lumic was named Jacob in early versions of the script, and his dirty work was carried out by his son. The son was later dropped, with the action being given to henchman Crane instead. ● Shortly before filming began, Roger Lloyd Pack slipped down a flight of stairs and broke his ankle. This didn't pose a problem, though, thanks to Lumic's wheelchair. (*The Sun*, in one of its never-ending series of not-quite-correct scoops about the show, tried to spin this into a story about how the role of Lumic had been rewritten to include his wheelchair, in order to accommodate Lloyd Pack's accident.)

Lumic is thrilled to see his work reach its conclusion – but Kendrick is worried that the creation of a lifeform breaks certain international laws. To ensure Kendrick's silence, Lumic commands the cybernetic creature to kill him.

It reaches out a metal arm, which clamps down onto the scientist's shoulder, sending a deadly electric charge through the man's body. Calmly, Lumic opens his communicator and gives an order to set sail for Great Britain...

● This is our first – blurry – view of the new Cybermen. It's clear from the outset that the creatures in this story have a different origin from those viewers might be familiar with from the series' past, and that things here aren't quite what we're used to. In the mention of Great Britain, there is another clue that something here isn't right: in our world, our country is known, in full, as the United Kingdom of Great Britain and Northern Ireland. The 'Great Britain' part of that refers to the island that makes up England, Scotland and Wales, along with some of the smaller outlying islands (excluding the Isle of Man and the Channel Islands). As the story continues, it becomes clear that we're in a parallel universe, and the Great Britain of this universe is its own political state. Is it possible that, in this universe, Northern Ireland is a totally separate entity, even part of the Republic of Ireland? ● This opening sequence was written at the last minute, to extend the episode slightly and to ensure we get an early glimpse of a Cyberman. It was shot a month after the rest of the recording had concluded.

Aboard the TARDIS, the Doctor and Rose laugh as they remember their past adventures. Mickey – who has just joined them on their travels – stands aside, feeling a little left out of all the fun. Just as Mickey complains about being ignored, a huge explosion tears through the TARDIS console and the craft is sent spiralling through space.

● "The Time Vortex is gone," the Doctor says in shock. "That's impossible – it's just gone!" It's unclear at this point whether the Time Vortex is missing from the parallel universe, or whether he's talking about the non-existence of the Vortex in the space between the universes. It's probably the latter, but a moment's thought about the circumstances raises an interesting



Rise of the Cybermen The Age of Steel

The Cybermen crash the party. Bwa-ha-ha-ha.

“It's happening again...”

» YOU'D THINK WE'D HAVE GOT sick of saying this by now, but here, it's important: Russell T Davies is both clever and a *Doctor Who* fan.

I'm not suggesting these things are usually mutually exclusive, but we have that combination to thank for this two-part story's stroke of utter genius. Having successfully brought back the Daleks in Series One of the revived *Doctor Who*, and returned them to their barnstorming best, his attention naturally turned to the other most memorable monster from the show: the Cybermen. But, as a fan and the executive producer of a hit TV show, one look at the jumbled and chaotic continuity surrounding these sinister cyborgs must have made his blood run cold. One wrong move in explaining the Cybermen's background and



their return to the world of *Doctor Who*, and the audience could be confused beyond belief – not to mention the hundreds of fans who'd be baying for his blood.

Luckily, he had other things on his mind: Rose's looming departure, the popularity of Pete Tyler, and a desire to tell a story set on a parallel world. Couple these bubbling thoughts with his admiration for one particular *Doctor Who* audio drama, and... *Rise of the Cybermen/The Age of Steel* crams a lot in, above and beyond its action-packed story, setting the stage for the events of the final two episodes of this series – and, as it would turn out, planting seeds which would only flower at the finale of the recent 2008 series.

That it also managed to install the Cybermen back in the hearts and minds of viewers is just the icing on the cake. With their return in this year's Christmas Special, now is the perfect time to re-examine the Cybermen's 21st-century upgrade.

point about the Time Lords and the Time War, which is only reinforced when we discover that we're in a parallel universe...

The TARDIS slams to a standstill. The Doctor examines the console and quietly announces that the TARDIS is dead.

● "The last TARDIS in the universe," the Doctor breathes in sorrow. "Extinct." Despite having since met another Time Lord – the Master, in *Utopia* (2007) – we have yet to come across another TARDIS, so we can still assume that the Doctor is correct here: his TARDIS is the last such craft in existence. There's also an implication here, as there was occasionally in the series between 1963 and 1989 and consistently since 2005, that the TARDIS is a living thing: a cut scene from *Journey's End* (2008) would have been the most recent mention of this, where it is explained that TARDISes are 'grown' from a small piece of coral-like material, similar to that which makes up the buttresses surrounding the console. *The Impossible Planet* (2006) also makes a mention of TARDISes being grown.

● At this point, the Doctor is unaware that he is in a parallel universe, and so his comment about 'the last TARDIS in the universe' almost certainly refers only to the universe he usually travels in. But even when he finds out what has happened, the Doctor is still without hope. The implication is clear: the Time Lords existed in a place (either physical or metaphysical)

beyond all universes, and the Time War – which we first learned about in *The End of the World* (2005) – must have been waged across many universes, erasing the Doctor's people from existence in all realities.

While the Doctor mopes, Mickey opens the door to discover they are in London. He finds a newspaper and reads the date: "First of February this year."



It's not the Earth our heroes remember...

● But what is 'this year'? Ever since *Aliens of London* (2005), when Rose returns home 12 months after her departure in *Rose* (2005), there has been an implication that all 'present day' stories have actually been set a year in the future. This would see *The Christmas Invasion* (2005) set at Christmas 2006, and *School Reunion* (2006), where Mickey joined the TARDIS crew full-time, sometime in 2007. It's one of the conventions of parallel world stories that they are set at the precise same time as events in 'our' universe.

John Lumic (Roger Lloyd Pack) has had the same wheelchair for 20 years, you know. It's only had 17 new seats and 14 new wheels.

(Look at *Inferno* (1970), where events in each universe play out from a common starting point.) So, does this mean this is 2007 in the parallel world? Jackie Tyler's birthday, which we'll soon hear about, both confuses and clarifies this matter...

The Doctor spots that the sky is full of zeppelins. They have arrived on the Earth of a parallel universe.

● The story was originally developed under the title *Parallel World*, executive producer Russell T Davies having been keen to use this device to ensure the return of Pete Tyler and put a larger story in motion which would see Rose written out at the end of the series. Eventually, this idea was combined with the return of the Cybermen, and a story outline was developed, inspired in part by the *Doctor Who* audio drama *Spare Parts* (Big Finish, 2002) by Marc Platt. The job of writing the scripts was given to Tom MacRae, and the story went through a number of changes during its writing, seeing it move away from the ideas in *Spare Parts* and toward the finished version seen on screen.

Platt, who also wrote the TV serial *Ghost Light* (1989), nevertheless received a credit on the finished episodes.

● Mickey mentions the idea of a parallel universe where "Tony Blair never got elected" – but just a few episodes ago, in *The Christmas Invasion*, we saw that Harriet Jones was Prime Minister. (We're going to have to assume Mickey means 'elected as PM'; the fact that he doesn't give any context to his example would suggest that Blair was elected into a role with which his friends would be instantly familiar.) So, did Blair take over as PM following Harriet's downfall, the seeds for which were sown by the Doctor in *The Christmas Invasion*? Or was Blair the earlier, unnamed PM murdered by the Sliethen in *Aliens of London*? (But if this is the case, surely the bigger thing about his time in office would have been his death: therefore, wouldn't Mickey have said, "an

'So, what year is this story set in? Ever since *Aliens of London*, every present-day story has been set a year into the future!'

» Return of the Cybermen...?

"OH, THERE ARE CYBERMEN IN OUR UNIVERSE," the Doctor says, explaining the genesis of his old foes. "They started on an ordinary world, just like this, then swarmed across the galaxy." The 'ordinary world' in question is Mondas, described in *The Tenth Planet* (1966) as a twin to Earth. Audio *Doctor Who* story *Spare Parts* (2002) revealed the story of the Mondasians' transformation into the Cybermen in further detail, but this came years after the TV series muddled up their history with the introduction of a second homeworld for the Cybermen.

In *The Tomb of the Cybermen* (1967), an archaeological team sets out to uncover their fabled resting place on Telos, which is also implied to be their planet of origin. *Attack of*

the *Cybermen* (1985) later tied itself in knots trying to reconcile this apparent discrepancy, explaining that the Cybermen colonised Telos, subjugating the native Cryons. The tangle of continuity led to a brave attempt to clarify the whole of Cyberhistory in David Banks' 1988 book *Cybermen* – but this clarification only made things worse, dreaming up a number of splinter groups of the creatures, in an effort to explain away not just the Mondas/Telos problem but also the various physical forms taken by the Cybermen.

It would take a whole book to explain it all – obviously, just ask Banks (who also played the

Cyberleader in a number of 1980s stories) – but the fact of the matter is that the hugely complicated history of the Cybermen in our universe leaves the door wide open for the Doctor to meet the 'original' versions of his second most deadly adversaries.

Take note of the tense in the Doctor's first sentence: "there are Cybermen in our universe." So, despite the best efforts of the Seventh Doctor to wipe them out in *Silver Nemesis* (1988) – and the undoubted universal tumult of the Time War – there must still be some alive, somewhere...



◀ alternative to our world... where Tony Blair never got killed"?)

Rose spots a poster for a Vitex Lite drink, picturing her father Pete Tyler. She's delighted to see that her father is alive in this universe, but the Doctor is concerned: he tells her that she cannot see him, as he's not her real father.

● When we first met Pete – in *Father's Day* (2005) – one of his get-rich-quick schemes was to sell Vitex sports drink. In 'our' universe, Pete's life was cut short when he was knocked down by a speeding car – but here, Pete obviously survived or avoided that accident, and turned Vitex into a hugely successful business.

Pete arrives at his mansion in his car.

● Oops – as Pete's car comes to a stop, we get a clear view of its registration 'PETE 1'. But in the previous shot, the registration is of the more conventional type.

Preparations are underway for his wife Jackie's birthday party – but she's furious that the 'Happy Birthday' banner reveals that she's reached the age of 40.

● Right. Pass me my Maths Head, Aunt Sally... Jackie says that her official biography claims that she was "born on the same day as Cuba Gooding Jr." The US movie star was born on 2 January 1968. The events of *Rise of the Cybermen* – including Jackie's party – begin on 1 February 200(probably)7. Why wait nearly a month to hold your birthday party? Even then, everyone – including Pete and the women from his office (who buy Jackie a bunch of flowers) – is behaving as if today is her birthday. Well, let's assume that the parallel Cuba Gooding Jr was born on 1 February 1968. By doing that, we can start to pinpoint the year in which the story is set: if Jackie is trying to pass this off as her 39th birthday, that would set this story firmly in 2007. And this still holds true even if Jackie is actually holding her party a month after her birthday. 2007 it is! (There is, of course, another, slightly more pedestrian, explanation for all this birthday brouhaha. Someone behind the scenes got confused about American dating conventions and mixed up '1/2/68' with '2/1/68'...)

Jackie shows off her birthday present from John Lumic: the latest model of ear pod, a high-tech earpiece worn by nearly everyone in this world.

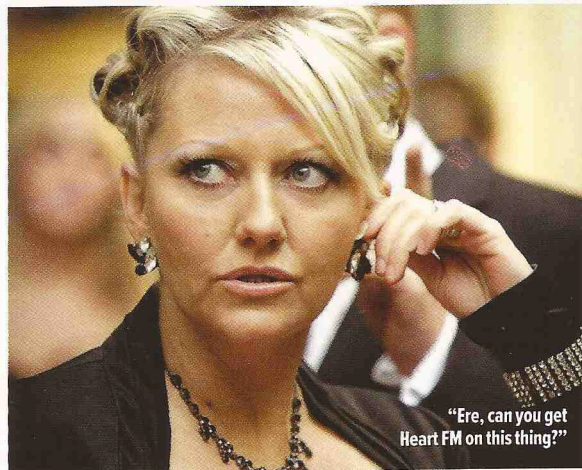
● In operation, these act much like modern mobile phones: as we'll see, the ear pods download news and entertainment straight into the brains of their users, as well as operating like a simple communications device. Their name is clearly inspired by Apple's ubiquitous portable music player, the iPod.

● The ear-pods had a tendency to pop out of their wearer's ears – to the amusement of the cast.

Pete receives a call on his ear pod. Lumic wants to meet him and the President of Great Britain later that day to discuss the final stages of the scientist's work.

● Here's more evidence of the difference between the universes: a President, rather than a Prime Minister.

Having made the call, Lumic activates the override on Jackie's ear pods and – as the oblivious Jackie does her make-up – metal aerials spring out of the devices and she is paralysed. Lumic uses the ear pods to download the security details of the Tylers' mansion. He then deactivates them, bringing Jackie back to her senses.



'Did the universes diverge at a point after *Tooth and Claw*? Or is there a parallel Doctor?'

● The shape of the ear pods' aerials form an eerie echo of the 'handles' on the sides of the Cybermen's helmets, a feature of their design since their very first appearance in *The Tenth Planet* (1966). That early design also featured a central, circular 'lamp' at the meeting of the two handles, variations on which have appeared on the Cyber-costumes ever since: again, this is echoed in the ear pods' operation in this scene.

Lumic then contacts Mr Crane (Colin Spaul), telling him that he needs "extra staff." Crane goes into action...

● We meet Lumic's henchman Crane in the cab of an 'International Electromatics' HGV. This company was featured in the Second Doctor story *The Invasion* (1968), in which Tobias Vaughn struck a deal with the Cybermen to use International Electromatics'

products to take over the world. The BBC registered the domain name *internationalelectromatics.co.uk*, the website for which is still active. This isn't the only such web promotion that was carried out for this story: you can find websites at *cybusindustries.net* and *cybusfitness.co.uk*, too.

● Colin Spaul had previously appeared in *Doctor Who* in *Revelation of the Daleks* (1985), which was helmed by this story's director, Graeme Harper, whom Spaul had known since childhood. Along with *Revelation*, Harper had also directed *The Caves of Androzani* (1984) before he was invited back to the series (for the first of many Tenth Doctor episodes he would helm) with this story.

Rose wanders off along the River. As Lumic's zeppelin glides overhead, Rose's phone beeps – she's been offered access to the Cybus Network. She watches a news report about Lumic's return to Britain...

● If you listen carefully, you can hear mention of the Torchwood Institute in the news story that follows this. The Institute was established by Queen Victoria at the end of *Tooth and Claw* (2006), with the aim of protecting the British Empire from alien invasion. There were occasional mentions of Torchwood throughout this series (though the name is first heard during the *Weakest Link* scenes in *Bad Wolf* (2005)), leading to the Doctor's showdown with the organisation in *Army of Ghosts/Doomsday* (2006). ● In Russell T Davies' early plans for the 2006 series, Victoria was to die in *Tooth and Claw*, an event that would set in motion the creation of the parallel world seen in these episodes. This idea was ditched quite early on, though, after Davies decided that it was

too 'sci-fi' for a mainstream TV show. But the existence of a parallel Torchwood poses a few interesting questions. Did the universes diverge at some point after *Tooth and Claw*? Or is there a parallel Doctor, who had his own adventure with Queen Victoria, which led to the creation of this universe's Torchwood? (Your head will explode if you think too hard about the idea of a parallel Doctor – especially in the context of stories like *Inferno*, and what the Doctor says in this episode about Time Lords and travel between parallel universes. In fact, given the idea that the Doctor's people exist outside all the universes, the suggestion would seem to be that

'alternate' versions of Time Lords are an impossibility.) So perhaps this world's Torchwood was formed for an entirely different reason?

In the TARDIS, the Doctor explains to Mickey that the ship draws its power from the universe – "but we're in the wrong universe." Mickey says that he's seen comics that suggest that hopping between universes is easy. "It used to be easy," the Doctor says, explaining that, with the Time Lords extinct, such travel became impossible.

● This is a further implication that the Time Lords existed outside the barriers between universes.

In the grounds of Battersea Power Station, Crane rounds up a gang of homeless people, offering them free meals inside the trailer of his HGV.



Billie Piper and David Tennant on the streets of Cardiff for the 'download' scene.



The Doctor tries in vain to distract the Cybermen with a game of peek-a-boo.

● While most of the story's exterior scenes were filmed in Wales, some filming took place at the real Battersea. The power station has featured before in *Doctor Who*, in *The Dalek Invasion of Earth* (1964): the story is set in the 22nd century, in the aftermath of the aliens' attack on Earth, during which the station lost one of its four famous chimney stacks.

Jake (Andrew Hayden Smith) tries to stop one of the men, telling him that a recent string of disappearances is down to the sinister schemes of International Electromatics, who are seeking subjects for their experiments. The man is too hungry to listen to the warnings, though, rushing into the van – only to be confronted by the anguished screams of the other men inside. He tries to make a break for it, but the lorry doors slam shut...

● In the scripts, the character of Jake is gay – and this fact survived right through filming until the final edit, when the lines revealing this were cut. When Mickey offers to take on Ricky's freedom-fighting duties at the end of the next episode, Jake originally said, "I'll never have another boyfriend like him."

The Doctor has seen a faint glow beneath the TARDIS console, suggesting they still have some power. He digs through the wiring, finally finding a small, green crystal. The Doctor needs to recharge the crystal before it's powerful enough to get the TARDIS moving again, which should take 24 hours.

● The twisted mystery of exactly how the TARDIS is powered is a difficult one to unpick. Artron energy, says *Four to Doomsday* (1982). The Eye of Harmony, says the TV Movie (1996) – though that's a silly idea. Rift energy, says *Boom Town* (2005). Perhaps the crystal seen here is a piece of Zeiton-7, which was revealed in *Vengeance on Varos* (1985) to be a vital source of fuel for the TARDIS. Or perhaps it's something else entirely: the Doctor breathes a tiny bit of power into the crystal – "I just gave away 10 years of my life," he says, suggesting that it's part of the TARDIS's living circuitry and tuned, in some way, into Time Lord biology.

Outside, Rose has been looking up her father on the internet. She is determined to see him before they leave

– and Mickey slips off to take care of business of his own. The Doctor is torn over who to follow, eventually choosing to run after Rose.

Lumic's zeppelin arrives at an airfield, where Pete waits for the President (Don Warrington). The President seems sceptical of Lumic's sanity, but nevertheless, the two men board the craft...

● Don Warrington, who came to fame for his role in the 1970s Leonard Rossiter-starring ITV sitcom *Rising Damp*, has another high-ranking link with *Doctor Who*. He played the founding father of the Time Lords, Rassilon, in the audio dramas *Seasons of Fear*, *Neverland* and *Zagreus*, all produced by Big Finish.

As they walk along a crowded street, Rose and the Doctor chat about Mickey, and how he had been brought up by his grandmother.

● "Mickey's Mum just couldn't cope," Rose tells the Doctor. This was a late dubbing change – the line recorded on location was "Mickey's mum died when he was six." It was realised that Rose had referred to Mickey's mother still being alive in *Rose*, so this would have created a continuity problem. It does imply, however, that even though Mickey's mother had abandoned her son, Rose (and possibly Mickey) still know of her whereabouts.

They hear a beeping noise and everyone around them suddenly stops in their tracks and falls silent. The Doctor notices the lights on their ear pods flickering, just as Rose's phone chimes with the same signal: the Doctor realises that everyone is having the same information being pumped straight into their brains: The Daily Download, published by Cybus Industries. Examining the download on Rose's phone, the Doctor discovers a link between Cybus and Vitex. Rose sees her opportunity to finally persuade the Doctor to visit her parallel family, so he can investigate the link further...

On the other side of the city, Mickey makes his way past a security blockade to find his gran's home. Back in his home universe, his gran had died following a fall. Nervously, he knocks on the door and is rendered almost speechless when she answers – and then calls him Ricky.

● In his more mischievous moments – such as in *Boom Town* – the Ninth Doctor would call Mickey 'Ricky', just to wind him up.

● In the close-up shots of Mickey's grandmother, a boom operator is visible, reflected in her dark glasses.

She chastises him for being away from home for days: she'd heard rumours of people disappearing, and was worried that same same had happened to him. Before he has a chance to respond, Jake turns up in a van and whisks him away.

● Jake refers to 'the Child Catcher', a character from the 1968 film *Chitty Chitty Bang Bang*, who lured children into a cart before kidnapping them.

Aboard his zeppelin, Lumic displays his new technology to Pete and the President, revealing how he has perfected a way of extending the life of the human brain by placing it inside a mechanical body. The President, disgusted by the work, refuses Lumic permission to continue. Lumic makes a final, personal plea: without this technology, he will die. Nevertheless, the President is resolute and departs, promising to see Pete later at his wife's party.

Enraged by the President's reaction, Lumic decides to continue with his work, commanding Crane to commence the upgrade process. The latest batch of homeless men is marched into a side room, where the sounds of machinery and their screams combine into a deafening din. To cover the noise, Crane plays loud music...

● Crane's chilling choice of music is *The Lion Sleeps Tonight*, a Number One hit for Tight Fit in 1982.

THE FACT OF FICTION

◀ We're willing to bet that the scream of pain at the end of this scene has nothing to do with the victim being turned into a Cyberman...

The Doctor and Rose infiltrate the Tylers' mansion by some judicious use of the psychic paper, pretending to be waiting staff at Jackie's party. Rose isn't happy – she'd rather have been guests at the party, perhaps 'Sir Doctor' and 'Dame Rose'.

● The Doctor and Rose were so honoured for their services to Queen Victoria, just a few episodes earlier in *Tooth and Claw*.

● The psychic paper, introduced in *The End of the World*, had also been used in *New Earth* and *Tooth and Claw* (both 2006), and many episodes since.

In the Preachers' hideout, Mrs Moore and Jake are reunited with the real Ricky. Together, they interrogate Mickey, confused as to how the two of them could look so alike. Ricky explains that they call themselves the Preachers, and that they're determined to bring down Lumic – with the help of an informer called Gemini.

As the IE van rumbles by with a fresh batch of Cybermen on board, the Preachers – with Mickey as a reluctant accomplice – set off in pursuit.

At the party, the Doctor sneaks into an empty room to log on to a computer, while Rose gets close to Pete. As they chat, he reveals that their marriage is on the rocks. Pete is momentarily thrown, wondering why he is so willing to reveal so much to Rose, even though – as far as he's concerned – she is a total stranger to him.

● Pete tells Rose that he's been married for 20 years, placing their wedding in 1987. 'Our' Pete and Jackie's wedding, seen in *Father's Day*, occurred in 1982 according to that episode's script, but this fact is not mentioned on screen. Good job too – that would have made Jackie only 15 years old when she married!

● An uncomfortable Pete excuses himself from the conversation with Rose by calling across to another guest: "Stevie, how's things? How's it going at Torchwood?" This is the episode's second mention of the alien-fighting organisation.

In the bushes outside the mansion, the Preachers look on as the metal creatures stomp out of Crane's van...

At the party, Rose approaches Jackie. She tries to persuade Jackie to save her marriage, but her 'mother' turns on her, appalled that a member of the serving staff would be so presumptuous. She storms off, as floodlights illuminate the mansion. Rose watches in terror as the marching metal men move in.

The Doctor has been investigating Cybus Industries on Pete's computer, examining the



A Cyberman waits for its cue to walk through some sugar glass. Pah, they're not so tough really...

files about Lumic's new creations, and he finally realises what he's up against...

● "What are they?" asks Rose. They're Cybermen, of course, though of an origin unknown to the Doctor. It must be due to shock, but Rose is forgetting her own sort-of-run-in with the creatures. When things have calmed down a little in the next episode, though, Rose suddenly gets her memory back...

The Cybermen attack, smashing through the windows of the mansion. The panicked guests scatter as the creatures fall into formation, surrounding them. Lumic's voice rings out across the party, revealing that the Cybermen have been created by using homeless victims.

● It's not clear how Lumic is heard by everyone at the party, though there is a short mobile phone-like ringing just before he and the President start to converse. It would be easy to assume that the

● And here they get a new catchphrase. The mantra of 'Delete!' is based on the computer terminology for getting rid of unwanted data, and its use here is obviously designed to echo the Daleks' fondness for endlessly repeating their own battcry of 'Exterminate!' That the playgrounds of the nation were full of cries of 'Delete!' for weeks afterwards is a clear tribute to its success.

The terrified guests scatter as the Cybermen begin to cull them, shocking victims at random. While Jackie hides in the cellar, the Doctor, Rose and Pete make a break for freedom, only to run into squadrons of Cybermen. The Preachers burst in, all guns blazing – to little effect.

● Throughout the series, very little has been able to harm a Cyberman. They seem susceptible to their own guns (see *Attack of the Cybermen* (1985) for the most bloody evidence of this), but rarely to the simple projectile weaponry of Earth. Their most bizarre weaknesses in the past have been to gold (it clogs up their respiratory equipment, as seen in *Revenge of the Cybermen* (1975), *Earthshock* (1982) and *Silver Nemesis* (1988)) and certain solvents, which can dissolve the plastic parts of the cybernetic bodies (as seen in *The Moonbase* (1967)). The cybusindustries.net website hides a throwaway mention of Lumic's early prototype Cybermen being 'allergic' to gold.

The Doctor, Rose, Pete, Mickey and the Preachers are quickly surrounded. The Doctor raises his arms and offers a surrender to the Cybermen. But a Cybermen calls them 'rogue elements' and 'incompatible'.

● This is quite a conclusion to leap to. Is this because the assembled gang don't wear ear pods? Pete is – but maybe Lumic is aware of his duplicity (we'll learn about Pete's double-dealing in the next episode) and so wants him killed anyway.



"There were these two Cybermen who walked into a bar. It was a steel bar."

assembled guests are hearing Lumic's voice on their ear pods – certainly, the President's behaviour is similar to that of someone who is speaking on the phone – except Rose and the Doctor can hear Lumic, too, and they do not have the devices. Maybe it's Rose's phone that rings, as her mobile is now on the same network as the population's ear pods.

The Cybermen take over, revealing the plan to 'upgrade' every citizen. "You will become like us," they announce.

● This was the chilling catchphrase of the creatures in *The Tomb of the Cybermen* (1967).

The President tells them that he will not allow their plan to be set in motion. Determining that he is 'not compatible', the Cyberman tells the President he will be 'deleted' before reaching out, clamping a hand to his shoulder, and sending a fatal shock through his body.

Arms outstretched, intoning "Delete! Delete! Delete!", the Cybermen move in for the kill...

● There is no 'next time' trailer at the end of this episode (which results in a slightly different version of the theme tune), just a simple 'to be continued' caption. This was the first time such a move was made in *Doctor Who* since its revival, following some grumbles during the previous series that running the trailer straight after the cliffhanger of the first part of a two-part story rather ruined the suspense.

THE AGE OF STEEL

BROADCAST: 20 MAY 2006

The Doctor whips out the power crystal from the TARDIS, unleashing a beam of energy which disintegrates the Cybermen. The gang leaps into Mrs Moore's van and escapes. Ricky accuses Pete of being in league with Lumic, saying he has been working for him 'since 20.5'.



Camille Coduri and Billie Piper at the Tyler Mansion for the party scenes



Pete (Shaun Dingwall), the Doctor and Rose face a speedy deletion! (Well, speedy-ish.)

'Does Cybus control all news media? The TV bulletin seems to come from another source...'

● Ricky could mean 20 May here, but it's much more likely that he's referring to the year – which would mean this universe is using a different dating system, and 20.5 most probably translates to 2005.

Mrs Moore explains that they have an insider – called Gemini – who has been feeding them secret information from Lumic's files. Pete reveals that he is Gemini, confirming the frequency of the signal which he uses to communicate with them.

● Pete isn't too impressed with the Preachers. "I thought I was broadcasting to the secret services," he says. "What do I get? Scooby-Doo and his gang. They've even got the van!" It's good to know that the cultural power of the US kids' cartoon (about a gang of teenagers and their dog investigating ghosts, zombies and haunted fairgrounds) is such that it even bridges universes. The van in question is the Scooby Gang's Mystery Machine – the 'mystery being how they ever hoped to subtly investigate anything with a van that looked like the 1960s had been sick all over it.

As Pete worries about Jackie's fate, the Doctor uses the sonic screwdriver to deactivate his ear pods, to make sure Lumic can't listen in. The Doctor then orders Mrs Moore to drive into the city, where he plans to notify the authorities of Lumic's schemes...

Pleased with his new creations, Lumic decides it's time to enter the next phase of his plan. He activates the ear pods of the population of London. On the streets, crowds grind to a halt, then march in unison with an inscrutable purpose. In the basement of the Tylers' mansion, Jackie emerges from hiding, blank-faced, her ear pods glimmering, and she too marches up the stairs...

A TV news bulletin reports of an army of metal men marching upon London. The newsreader warns people to remove their ear pods and to stay in their homes.

● Despite a strong suggestion that the Cybus Industries network controls all news media (certainly

all that broadcast via ear pods), this bulletin would appear to come from another source. After all, Lumic would hardly want people to follow the suggestions given here.

As the Doctor examines the hypnotised crowds, Jake spots a troop of Cybermen leading off another group of humans. Pete reveals that Lumic's base of operations is at Battersea, and explains the original purpose of the inventions – as a way to keep the dying Lumic alive.

● Now the gang has a chance for a breather, Rose suddenly realises: "I've seen Cybermen before, haven't I?" Well, a bit of one: Van Statten's museum in

being deemed too grisly and possibly imitable by impressionable children.

In Lumic's lair, an 'unprogrammed' Crane is brought before his boss, lying that his ear pod was malfunctioning. Crane approaches Lumic's chair, requesting an upgrade – but it's just a scheme. He lunges in, destroying pieces of Lumic's vital life-support system. A Cyberman intervenes, killing Crane. As he screams in pain, a Cyberman tells a reluctant Lumic it's time for him to be upgraded himself...

Mickey – yes, it is Mickey – rejoins the others and tells them of Ricky's death. Together, the gang moves to a hillside overlooking Battersea Power Station, from where they plan to strike back.

● The scene here is beautifully shot: a cold hillside at night-time, looking down on a whole city overrun with Cybermen. It has echoes of the apocalyptic scenarios in a number of films: think of *Dawn of the Dead* – the 1978 original, or the 2004 remake – with the survivors gathered on the roof of the shopping

» Sideways in time...

FOR A SHOW THAT PRIDES ITSELF ON travelling anywhere in time and space, it's surprising that *Doctor Who* had only used the 'parallel universe' idea once before, on TV, in the Third Doctor story *Inferno* (1970). Professor Stahlman plans to drill through the Earth's crust in search of a new, limitless source of energy – the only problem is, the gunk that's oozing out of the holes turns anyone it touches into vicious, primitive killers. As if that weren't enough trouble for the Doctor, an energy surge from Stahlman's project shunts his TARDIS into a parallel Earth. Here, the project is more advanced, and the Doctor discovers that if it isn't stopped, the Earth will disintegrate under the stress of the drilling. So, all he needs to do is pop back to his own world and make sure it doesn't happen, right? The only problem is, this universe is a twisted version of his own, with a militaristic government running the show:

the Doctor meets less than friendly versions of his old pals Liz Shaw and the Brigadier, who try to thwart his efforts at every stage.

Inferno and *Rise of the Cybermen/The Age of Steel* share a number of conventions of the 'parallel world' story: a divergence in history creating a world-threatening problem, and 'doubles' of familiar people behaving in sometimes vastly different ways. Although you could argue that it was only an imagined parallel world, *Turn Left* (2008) also tells a similar tale, with

Donna Noble's fateful employment decision being that universe's turning point. But still, these are the only televised *Doctor Who* stories to follow this format.

Turn to novels based on the series, however, and you'll find a couple more examples.

In the *New Adventure* story *Blood Heat* by Jim Mortimore (Virgin Publishing, 1993), the Seventh Doctor arrives on an alternate Earth under the rule of his old foes the Silurians; and in a short series of novels beginning with *The Domino Effect* by David Bishop (BBC Books, 2003), the Eighth Doctor must fight to stop the whole history of Earth being shattered into fragments.



Eyepatches at the ready in 1970's *Inferno*.





A devastated Jake (Andrew Hayden-Smith) gets the news that his favourite *Byker Grove* character was killed off in the other universe.

mall, surveying the zombie hordes below. It's all very striking, and the perfect setting for our heroes to plan their attack... Except, there's no such hill in London. Opposite Battersea Power Station, all you'll find is some railway sheds and a housing estate. Again, this must be another difference between the two universes.

Mrs Moore explains that there are old cooling tunnels under the station, so the Doctor decides that the two of them will use them to infiltrate Lumic's base of operations. Pete volunteers to walk in through the front door, in search of Jackie, and Rose says she'll go with him. Mrs Moore gives them both sets of fake ear pods so they can blend in with the hypnotised crowds. The Doctor uses the sonic screwdriver to pinpoint the signal that is controlling the helpless population. He finds it: a transmitter mounted on Lumic's zeppelin, which is parked above the station. He then tells Jake to take it out, and Mickey offers his help.

● Jake tells Mickey: "I don't need you, idiot." And it's clear Mickey is smarting when he replies, "I'm not an idiot!" When the Ninth Doctor wasn't calling him Ricky, he taunted Rose's boyfriend by tagging him "Mickey the idiot" – and it's clear that memories of this (along with the changes Mickey goes through in this story) drive his heartfelt reaction.

"We attack on three sides," the Doctor says. "Above, between, below."

● This seems to be a sly reference to *The Five Doctors* (1983), which also featured the Cybermen, alongside four incarnations of the Doctor (and a fifth trapped in a time eddy... it's a long story). In their journey to the legendary tomb of Rassilon, three of the Doctors each took a different route into the tower, following the lines of an old Gallifreyan nursery rhyme: "Who unto Rassilon's tower would go, must choose: above, between, below."

Beneath the station, the Doctor and Mrs Moore find a line of deactivated Cybermen, 'put on ice' in the cool of the tunnels.

● The concept of Cybermen 'hibernating' in the cold harks back to the icy storage banks seen in *The Tomb of the Cybermen*, which would be revisited in *Attack of the Cybermen*. (Of course, by their nature, 'cooling tunnels' would be running hot: they would be used to draw heat away from whatever it is you wanted to

keep cool. But let's not split hairs, for once.)

Mrs Moore explains how she fell in with the Preachers after she stumbled across some secret files while she was working at Cybus Industries. 'Mrs Moore', it turns out, is a pseudonym she uses to ensure that her family is kept safe from Lumic's men. Her real name is Angela Price. A noise startles Mrs Moore, and the Cybermen slowly start to come to life. They run quickly for a ladder, and make it through to a hatch just in time.

● Angela explains that she got the name Mrs Moore 'from a book'. There have to be a hundred different books that feature a Mrs Moore, and neither she nor the story give any further clues as to which it might be. Possibly the most famous Mrs Moore in literature is found in EM Forster's *A Passage to India* (published in 1924). It's hard to see, though, how the story of Angela Price is echoed in that of a British woman caught up in a scandal taking place in the colonies of the British Raj.



The Doctor wonders whether the James Bond look was such a good idea after all. Not that it will stop him.

● "Now, I am Cyberform," the Jackie-Cyberman tells them. "Once, I was Jacqueline Tyler." The series has never before shown so explicitly a Cyberman who remembers its identity before its conversion. In *The Tenth Planet*, however, the lead Cyberman had a name: Krang. The script for this story named the other Cybermen as Krail, Talon, Jarl, Gern and Shav. The comic strip *Throwback: The Soul of a Cyberman* in *Doctor Who Weekly* also featured a Cyberman

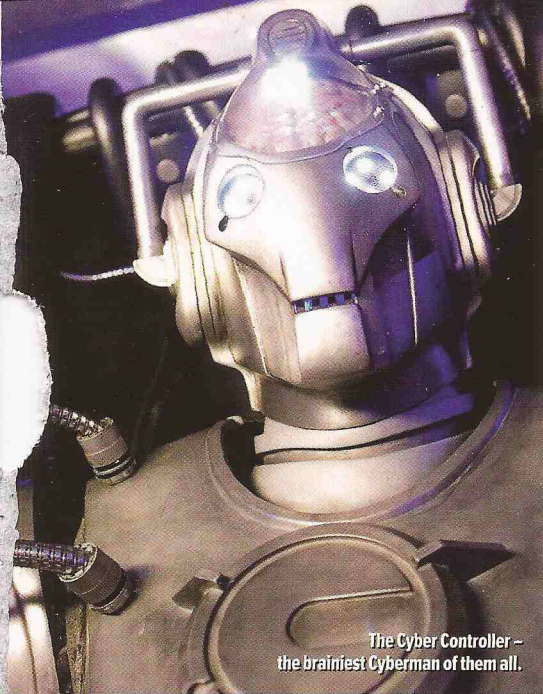
'Never before have we met a Cyberman that remembers its identity before its conversion...'

Outside, Pete and Rose slip unnoticed into the factory, where they find line upon line of people being sent for 'upgrading'. They watch helpless as monstrous machines of whirling blades and laser beams do their work, churning out thousands of Cybermen.

"Any sign of Jackie?" Pete whispers to Rose, attracting a nearby Cyberman, who demands that Pete confirm his identity. The Cyberman reveals that it recognises Pete because it used to be Jackie. Their horrified reactions mark Pete and Rose as 'un-programmed' stock, and the Cybermen move in to restrain them. The Jackie-Cyberman tells the others to take them to Cyber Control, where Pete will receive his 'reward' for working for Cybus Industries...

known as Kroton (not to be confused with the eponymous villains in *The Krotons* (1968-9)). Kroton featured in two more back-up strips (*Ship of Fools* and *Unnatural Born Killers*), before joining the Eighth Doctor and Izzy Sinclair as a companion in the main DWM strip, *The Glorious Dead* (Issues 287-296).

On the roof, Jake and Mickey use a concoction of Mrs Moore's to knock out Lumic's guards and slip inside the zeppelin. Inside, as they hunt for the transmitter controls, they find a Cyberman hidden inside a capsule. It seems to be dead, however, with Mickey certain that there is no brain inside the unit...



» Where else have I seen...?

ANDREW HAYDEN-SMITH



(1983-) Jake Simmonds
TV appearances include
Byker Grove (1997-1999) as Ben Carter,
The UK Top 40 (2004-2005) as himself.

COLIN SPAULL



(1944-) Mr Crane
Other *Doctor Who* appearances include
Revelation of the Daleks (1985) as Lt. TV appearances

include *The Secret Garden* (1960) as Dickon;
Goodnight Sweetheart (1995) as Albert.

DON WARRINGTON



(1952-) The President
Other *Doctor Who* appearances include
Seasons of Fear (Big Finish audio drama, 2001), *Neverland* (Big Finish, 2002), *Zagreus* (Big Finish, 2003), as Rassilon. TV appearances include *The XYY Man* (1976) as Jomo Ibbon; *Rising Damp* (1974-1978) as Philip Smith; *Red Dwarf V: Holoship* (1992) as Commander Binks, *Strictly Come Dancing* (2008) as himself.

ROGER LLOYD PACK



(1944-) John Lumic
TV appearances include
The Avengers: The Town of No Return (1965) as 'man with bloodhounds'; *Jason King: A Kiss for a Beautiful Killer* (1972) as 'radio operator'; *Survivors: The Lights of London*, parts 1 and 2 (1976) as Wally; *Only Fools and Horses* (1981-2003) as Trigger, *The Vicar of Dibley* (1994-2007) as Owen Newitt. Film appearances include *Interview with the Vampire* (1994) as 'piano teacher'; *Harry Potter and the Goblet of Fire* (2005) as Barty Crouch.

● Why is Lumic using human guards at the door of his zeppelin, and not Cybermen? Given how strongly he reacts to their 'betrayal' later, and how reluctant he is to undergo his own 'upgrade', would it be fair to say that he doesn't entirely trust his own creations?

As they explore, the Doctor and Mrs Moore are confronted by a Cyberman – but Mrs Moore flings an electromagnetic bomb at it, and it falls helplessly to the ground. The Doctor moves in for a closer look. The Cyberman starts to talk as it remembers its human life: the creature is actually Sally Phelan, who is worried about seeing someone called 'Gareth' – she says, "He can't see me. It's unlucky the night before," and Mrs Moore realises that she was getting ready for her wedding when she was converted.

● In as much as you can get be 'wrong' about something as nebulous as a superstition – and accepting that poor Sally Phelan has bigger things to worry about now – it's actually considered unlucky for a groom to see his bride on the morning of their wedding, not the night before. Perhaps, though, we can forgive Sally being a bit confused at this point.

● In the original storyline, this encounter was with an 'upgraded' 11-year-old boy. The production team decided, however, that the scene would have made far too disturbing viewing for their younger viewers. (And, let's be honest, many of their older ones!)

● When the scene was shot, the bride was named 'Kerry', but this became 'Sally' at the ADR (Additional Dialogue Recording) stage.

The Doctor deactivates the Cyberman, letting Sally rest in peace. He realises that he now has the key to defeating the creatures: if he can get the code to deactivate the emotional inhibitors and feed it back into their controlling signal, the Cybermen will realise what they are and the shock will kill them. Suddenly, and with no warning, another Cyberman moves in and kills Mrs Moore.

● Considering the rest of this story echoes to the impressive 'stomp, stomp, stomp' of their footsteps, how on earth did this Cyberman manage to sneak up and launch a surprise attack on Mrs Moore? They must have a 'stealth mode' of some sort; there's no reason for them to have used it so far, given the 'shock and awe' nature of their attack on the populace.

The Cyberman detects the Doctor's 'binary vascular system', before taking him prisoner and leading him away.

● By this point, we're very familiar with the idea of the Doctor having two hearts. This quirk of Time Lord physiology was first mentioned in *Spearhead from Space* (1970), in which hospital staff are confused by a chest x-ray of the recently regenerated Third Doctor.

Mickey and Jake find the transmitter controls, but they are sealed behind a metal plate. They decide to take control

of the zeppelin, and set it on an automatic crash course. As Mickey tries to hack into the computer, the deactivated Cyberman springs into life. Mickey attracts its attention, bringing it towards the plate covering the transmitter controls. The Cyberman swings a punch, destroying the controls and freeing the unprocessed humans.

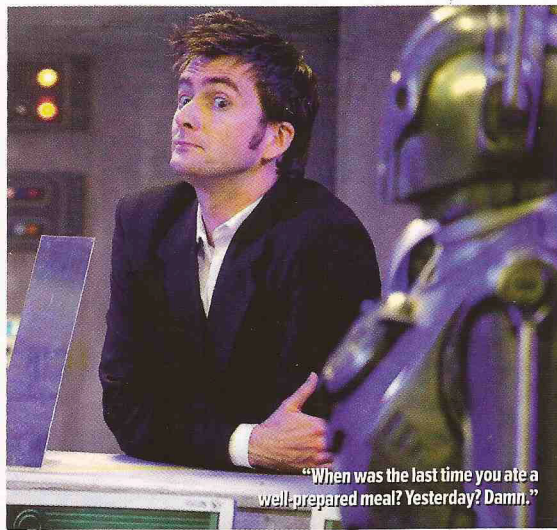
In Lumic's control room, the Doctor is reunited with Rose and Pete. The Doctor boldly demands to be introduced to Lumic at last, and a Cyberman explains, "He has been upgraded... He is superior. The Lumic unit has been designated Cyber Controller." The upgraded Lumic is revealed: a Cyberman, wired into a steel throne, with its brain still clearly visible through a transparent panel on its forehead.

● Lumic is the third Cyber Controller we have seen in the series. This first – which also featured a visible brain in a transparent head-piece – led the troops in

landmasses separated by water) or conventional lines (which sees the single landmass of Eurasia split into two: Europe and Asia). The latter method is the most often used, which leaves us with seven continents: Europe, North America, South America, Africa, Asia, Australia and Antarctica.

Back in the zeppelin's cockpit, Mickey hacks into the security network to eavesdrop on the Doctor's confrontation with the Cyber Controller.

● The Doctor and the Cyber Controller have an interesting conversation here about the importance of emotions – chiefly the negative ones of "grief and rage and pain." "Once you get rid of sickness and mortality, what's there to strive for?" the Doctor asks. This is an interesting reversal of a similar conversation in *Earthshock*, where the Doctor tells the Cyberleader that it's the "small, beautiful events" that make life worth living: "When did you last have the pleasure of smelling a flower, watching a sunset, eating a well-prepared meal?"



While the conversation with the Controller has been raging, the Doctor has realised that Mickey is listening in via the security camera. The Doctor hides a message to Mickey in his words – a hint to find the code behind for the emotional inhibitors and send it to Rose's phone. As Mickey sets to work, the Cyber Controller's patience runs out. But just as he is about to send his Cybermen to attack, the code comes through on Rose's phone. She tosses the phone to the Doctor and he jams the device into a control panel, transmitting the code to every converted Cyberman. The metal creatures writhe in pain and confusion as they die...

The Tomb of the Cybermen; the second (this time with simply an enlarged cranium) featured in *Attack of the Cybermen*, although the implication is that these two are one and the same. (They were even played by the same actor – Michael Kilgariff.)

Suddenly the Doctor hears the screams of the panicked humans outside, and realises that Mickey and Jake have been successful. But the Cyber Controller is unconcerned: "I have factories waiting on seven continents..."

● Lumic might mean 'every continent', but there's an arguable subtext here that there could be more than seven accepted continents on this version of Earth. Whichever way you slice it, though, there's disagreement on our Earth about how many continents there are, and whether you count them by strictly geographic (whether they are distinct

● The rest of this episode makes it clear that this isn't the end of Lumic's Cybermen. Pete, Mickey and Jake continue the fight against the metal creatures, while viewers will see them again at the end of this series, in *Army of Ghosts/Doomsday* (2006). And, of course, the relentless foes are set to stage a return again, in the upcoming Christmas Special, *The Next Doctor* (2008).

The Doctor and company make a break for it as the factory goes into meltdown, fires bursting into life everywhere. Jake pilots the zeppelin away from the roof – "If that factory blows up, this balloon is gonna ignite!"

● This is a relatively throwaway line which could answer many questions about the preponderance of zeppelins in this universe. In 1936, in our universe, the German airship *Hindenburg* exploded upon landing, killing 35 passengers. There have been many theories

THE FACT OF FICTION

as to the cause of the fire, most of them focussing on the hydrogen used to inflate the 'balloon'. It's a reasonable assumption that Lumic's zeppelin is filled with hydrogen also – hence Jake's concern – and we can therefore safely extrapolate that hydrogen is widely used to inflate the other zeppelins on this world. Following the *Hindenberg* Disaster, public confidence in airship travel was shattered, and their use as vehicles dwindled away. So, was there no such world-changing disaster in this world?

Mickey struggles to stop him, desperate to save his friends still inside the factory. He calls Rose, telling them to head for the roof. Downstairs, the Cyber Controller pulls himself free of his throne and sets off in pursuit.

On the roof, Mickey lowers the zeppelin so that they can climb up a dangling rope ladder to safety. "Just hold on, Rose," Mickey says over the phone. "I'm coming to get you."

● Mickey's story in these episodes of one of him emerging from the sidelines (ditching the 'tin dog' tag he found himself with in *School Reunion*) and becoming his own man, and a hero to boot. The last time anyone said "I'm coming to get you" to Rose, it was the Ninth Doctor, promising to rescue her from the Daleks at the end of *Bad Wolf*. Rose's reaction to Mickey here, and her sorrow at his later departure, suggests that she is finally seeing him in a new light.

Just as they are lifting away, the Cyber Controller struggles on to the bottom of the ladder. Wheezing and struggling, it climbs higher. The Doctor passes Pete the sonic screwdriver, which Pete uses to cut the rope ladder, sending the Controller tumbling into the exploding factory.

● Why is the Cyber Controller so evidently having difficulty breathing and moving? Did the Cybermen not do a good job of fixing up Lumic? You could argue

guts to properly end it. In *Boom Town*, even after some time with the Doctor, Rose's feelings for Mickey are still strong enough for her to want to spend the night with him. But things have changed by the time that Mickey joins the TARDIS crew at the end of *School Reunion*: Rose is clearly, though quietly, livid to have him playing gooseberry to her and the Doctor. The implications of all this are clear. Rose wants to be with the Doctor because he is exciting and has opened her mind to all sorts of new experiences; Mickey, on the other hand, as far as Rose is concerned, just wants

'Why is the Controller having difficulty breathing? Did the Cybermen botch his upgrade?'

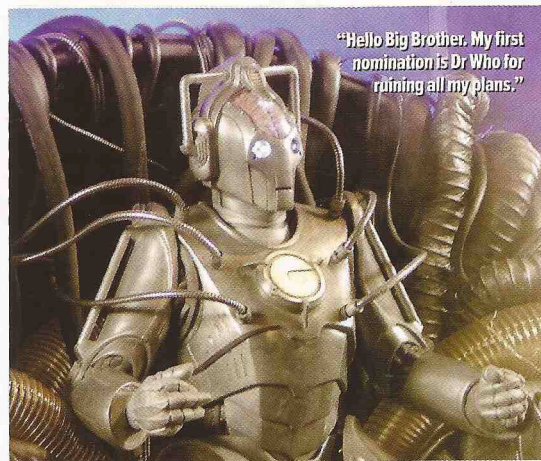
that Lumic's upgrade was hasty (he was in danger of dying when he was taken for conversion), and so not perfect: even after it, he is still left in a chair, wired up to various life-support systems. The Cybermen were most concerned with preserving his brilliant mind – and for that, a fully functional body would not be necessary. The Cybermen are, after all, nothing if not efficient and coldly logical.

Back in the TARDIS, the Doctor attaches the power crystal to the console and the ship springs into life once more. Outside, Rose reveals to a confused Pete that she is his daughter from a parallel world – but the shock is too much, and Pete makes a hasty exit, promising to track down Lumic's remaining Cyber factories around the world.

● The scene was partly shot in London, but director Graeme Harper ran out of time on the London location shoot, so the reverse angle shots (those where the London skyline is not clearly visible) were shot back in Newport.

Just as the Doctor gets ready to leave, Mickey announces that he is staying behind to help Jake fight the remaining Cybermen. Rose is heartbroken, but Mickey points out that she still has the Doctor.

● "We had something a long time ago," Mickey tells Rose, to soften the blow, "but not any more." When Rose met the Doctor, in Rose, she was going out with Mickey, who at the time was a layabout with very little ambition. Ever since, Rose and Mickey's relationship has been overshadowed by that of Rose and the Doctor, even though neither of them had the



to go to the pub and talk about football. But now that Mickey has proven that he can be just as big a hero, Rose's emotions for him are in flux. But it's this new, stronger Mickey who decides to end things, certain that Rose's feelings lie firmly with the Doctor.

Rose tells Mickey that they will return for a visit, but the Doctor tells her that is out of the question.

● "Travel between parallel worlds is impossible," the Doctor reminds her. "We only got here by accident. We fell through a crack in time. When we leave, I've got to close it. We can't ever return." Sounds pretty final, doesn't it? Well... Mickey, Pete and Jake – along



FURTHER INFO

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with a bunch of Cybermen – find a way through in *Army of Ghosts*; throughout this and the following episode, *Doomsday*, there is much flitting back and forth, ending with Rose and Jackie starting a new life in the parallel universe; Rose smashes her way back through the walls of the universes in *Partners in Crime* (2008) and *Turn Left* (2008), to warn the Doctor about the end of all universes; and she's back at it again – with Jackie and Mickey in tow – in *The Stolen Earth* (2008). To top it all off, the Doctor gives Rose and Jackie – along with the new 'sort-of human' version of the Doctor – a lift back to the parallel universe in *Journey's End* (2008). That 'crack in time' is starting to look busier than the M25.

The Doctor wishes Mickey luck, and Rose shares a tearful goodbye, before they set off in the TARDIS once again – landing in the living room of Jackie's flat back in 'our'

Earth. Delighted to see that her mum is alive, a distraught Rose clings to her.

Back in the parallel world, Jake and Mickey climb in the van and prepare to drive to Paris, to seek out the Cybermen there.

● Jake is sceptical that they can make much of a difference: "What, you and me? In a van?" Mickey replies, "I once saved the universe with a big, yellow truck." Mickey's moment of glory – with a little help from Jackie and her 'favourites' – came in *The Parting of the Ways* (2005), when he used said big, yellow truck to tug open a hatch on the TARDIS console, releasing the energy of the time vortex, which Rose absorbed, turning herself into an omnipotent time goddess who saved the Earth from a far-future Dalek invasion, inadvertently triggering the Ninth Doctor's regeneration in the process.

You had to be there.

● We'll next see Mickey in *Army of Ghosts*, when he – and Pete and Jake – return to hunt down the Cybermen who have escaped into 'our' world.

Mickey starts the engine, and they drive into the night...

●... right past a big sign saying 'Welcome to Newport', revealing that the 'London' seen throughout these episodes isn't London at all, this scene being recorded near the production base in South Wales. We could be kind and suggest that the London of this parallel Earth has a district called Newport – but really, how different can it be?

THE DWM REVIEW

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“Catherine Tate has redefined the role of the *Doctor Who* assistant.”

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Brotherhood of the Daleks

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» “What the play achieves is pretty awesome...”

Home Truths

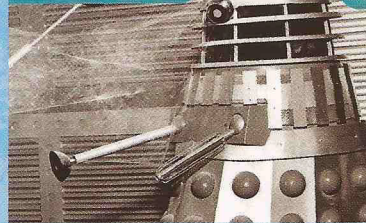
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» “A haunting tale of what might have been...”

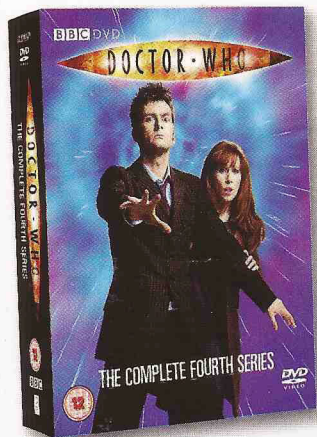
The Curse of the Daleks

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THIS IS A BIG BOX-SET, SO LET'S START with a big question... What is the purpose of *Doctor Who*? What is it for? Well, the show's mission statement has changed many times over the years. In 1963, it was: *To Engage And Educate Imaginative Young Minds*. In the 1980s, they went with: *To Give The Producer A Chance To Work With Pat Phoenix (Or Failing That, Beryl Reid)*. Today, the series' *raison d'être* rings through every scene. *Doctor Who*'s goal is – and excuse the coarse language, but the emphasis is essential – *To Entertain The Living S**t Out Of As Many People As Possible*.

Thanks to this ambition, this Series Four is the most consistently strong season of stories yet delivered by *Doctor Who*. There's no weak link. There's no *Sensorites*, no *Time Monster*, no *Power of Kroll* and no *Fear Her*.

And in case you think your reviewer is some craven apostle of the production team, who at weekends washes the feet of Russell T Davies with his own hair, let me also say this: some details of Series Four, enjoyed by others, left me cold. But we'll come to those.

The series gets off to a storming start with the limber and quick-witted *Partners in Crime*. *Doctor Who* must always make us laugh, and with the mimed meeting between the Doctor and Donna, the show delivers the funniest scene in its long history. Sitcom writers would sell their firstborn for such a gag, and here it is, twinkling in the middle of a chunk of sci-fi exposition. The audacity of it takes your breath away. The rest of the story is equally glorious – though I do take umbrage at the Doctor's wholly unreasonable treatment of poor journo Penny Carter. Sure, she's not the most open-minded soul, but you have to admire her commitment. Donna wasn't the only one to sit on a toilet all day. "What are you, a journalist?" says the Doctor, with something close to a sneer. "Well, make it up." Does he talk to Sarah Jane with that mouth?

In a parallel universe – where Catherine Tate declined to return to *Doctor Who* – another Penny Carter was the Doctor's companion through this season. I'm delighted we're in *this* world, because Donna is a triumph. Life as a sidekick can be a bitch at the best of times. Whether you're Dr Watson,

Sergeant Lewis or Penfold, your job is to be patronised, to have things explained in words of one syllable, to be one step behind. But Donna gives as good as she gets, and makes Rose and Martha look feeble and needy in retrospect. She has dozens of great moments across this season, but I think her best is in *Planet of the Ood*, when the Doctor's lazy insinuation that her clothes are made by slaves is roundly slapped down. "Is that why you travel with a human at your side... So you can take cheap shots?" Catherine Tate has redefined what we can expect from the role of the assistant. Her extraordinary skill as an actress also raises the game of the already outstanding David Tennant, helping to make him – and I never thought my feelings on this most fundamental of subjects could ever change – the finest Doctor yet.

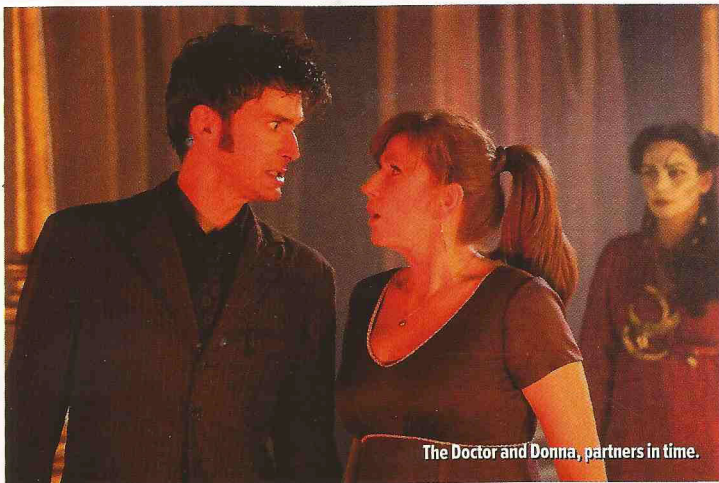
Let's get back to the plot. *The Fires of Pompeii* builds the momentum of the season with some spectacular action and more sparkling dialogue. I held my breath right through the glorious scene where Lucius and Evelina goad the Doctor with their impossible knowledge. It's a story that only grows in my estimation with repeated viewing.

However, I can't say the same about *Planet of the Ood* – my least favourite episode of the year. It's a technical triumph, of course, but my problem with it stems from the fact that the Doctor has no influence upon events. It is pure coincidence that he lands on the same day – ends up in the same room, even – as the culmination of two separate plots to bring down Halpen's company. The Ood were

PICK OF THE
MONTH!

'The most consistently strong set of stories yet delivered by *Doctor Who*.'





The Doctor and Donna, partners in time.

already taking care of matters, planning a roundly Roald Dahl comeuppance for Halpen. Meanwhile, Dr Ryder had reached the end of a decade-long undercover operation. He might even have lived to see the Ood liberated if the Doctor hadn't come blundering in. Ten years of hard work rewarded only by a grisly death. And then the ungrateful Ood unite to sing the praises of the Doctor and Donna. Poor Dr Ryder.

It pains me to skim past the Sontaran two-parter, *The Doctor's Daughter* and *The Unicorn and the Wasp*. All are delightful, and packed with great ideas, but I'm tasked to look at the season as a whole, and these adventures are unavoidably overshadowed by bigger things to come. I do, however, note the results of **DWM's** Season Survey, and wonder why *The Doctor's Daughter* took last place. To me, it is quintessential *Doctor Who*. Remove Jenny's headline-grabbing lineage from the mix, and this story could have been told at any time in the show's history, with very few changes. You can easily imagine Barbara, Zoe or Nyssa helping the Doctor unravel the mystery of Messaline. Ultimately, I suspect the Hath are the cause of the lower rating. It's difficult to take a giant plucked duck seriously, especially if it's asked to signify grief while choking down a tumbler of crème de menthe.

Silence in the Library is, by any standard, a glorious thing. With a Steven Moffat episode – a two-parter moreso – it's a joy to be lifted slowly backwards from the detail, to be shown the beautiful mechanism of the plot laid out beneath you. After four seasons, clear themes have emerged in his work. As with *The Empty Child* and *Girl in the Fireplace*, the threat comes from a machine struggling to complete its program without regard to the human lives caught in the cogs. And the wonderful River Song, like Reinette, represents an impossible love story for the Doctor. With Reinette, time's arrow and cupid's arrow flew at different speeds. Here, they cross in mid air.

However, I remain troubled by the supposedly happy ending, where River is 'saved' by the Doctor. For a woman who has lived a life of passion and adventure, to be condemned to a computer-controlled purgatory – raising someone else's kids, who will never grow old, in a world where actions have no true consequences – seems less like salvation than it does the cruel and unusual punishments the Doctor meted out to the Family of Blood. It's telling that the camera shies away from showing us River's corpse, as this would give lie to the claim that 'everybody lives'. One can only hope that the future Doctor – the one who loved River and hid the neural relay in her sonic screwdriver – has a plan for her salvation. Otherwise, this strikes me as very much a fate worse than death.

The season storms to its conclusion with four episodes from Russell T Davies. The first

pair, *Midnight* and *Turn Left*, each present a bleaker view of human nature than we are used to in Russell's *Doctor Who* work. In *Midnight*, a *Crucible*-like tale of the triumph of fear over reason, David Tennant is simply sensational. His finest moment comes just after the Doctor tries to justify his assumption of authority with the desperate, bullying cry of: "Because I'm clever!" As we all know, losing your cool means losing the argument, and the mix of terror and fury on the Doctor's face, as he realises he's gone too far, is something we've never seen before. And it's not merely our star's brilliance that dazzles here. *Midnight* is a *tour de force* of writing and acting, and without prosthetic or CG assistance, Lesley Sharp's possessed Sky Sylvestry proves the most chilling monster of the season.

I'll come back to *Turn Left* in a moment – let's first look to the big Dalek climax. *The Stolen Earth/Journey's End* is quite simply the most thrilling thing that can happen to a *Doctor Who* fan short of Tom Baker knocking on your front door and asking to watch Part Three of *The Deadly Assassin*. It's a thank you gift to us all, selected and packaged with love. If I have to choose a favourite moment of out so many, it's when Sarah hears the voice of a Dalek, and hugs to Luke to her, tears in her eyes. At that, a beloved old world crashes into the wonderful new. Emotions seeded over 30 years ago race across time, and knock us insensible with the sheer wonder of it all. I was gasping with joy.

But of course, this series appears to end not with joy, but heartbreak – as Donna is lost to the Doctor, just at her moment of total fulfilment. Although there is a happy ending, if you know where to look...

In *Turn Left* – my favourite episode of the season – we've already seen a world where Donna knows nothing of the Doctor. It may take time for the significance of the massive events happening around her to sink in, and she may need a little help, but Donna rises to the occasion. Here we see what she is truly made of. Donna can do wonderful things – entertain all the possibilities of the universe – without meeting the Doctor at all. We've no reason to believe that she can't do it again.

» DVD Extras

Thanks to a set of *Confidential Cut-Downs* there's plenty of behind-the-scenes detail. An additional episode, *The Journey So Far*, celebrates the best of *Doctor Who* since its revival. Bravo to all involved.

Compleatists will enjoy all the TV and cinema trailers. The 'Series Four Launch' trail, the one with Donna's fireside pep-talk, is endearingly pompous, and makes me want to edit the soundtrack – "He's out there. Burning through time. Facing a thousand dangers across the stars" – to clips from *The Keys of Marinus*. Just for a laugh, like.

David Tennant delivers two charming video diaries – one from the boisterous set of *Journey's End*, the other from the back of a car as he burns through time, via the M55, to switch on the Blackpool Illuminations. You perhaps had to be there to fully appreciate the thrill of this particular chase, but the huge, cheering crowd gathered on the rain-lashed Golden Mile makes you proud.

The commentaries are – without exception – excellent, and many will have you laughing out loud. Those for *The Stolen Earth* and *Journey's End* are fascinating, as the episodes hadn't been finished at the time of recording, and you can hear decisions still being made. For example, Russell is pondering whether Julian Bleach's voice should receive a slight Dalek treatment or not. Amongst a wealth of fun trivia, we also learn that Annette Badland, aka Margaret, recorded a line for a child Slitheen that was planned to appear among Shadow Proclamation, and that when writer Gareth Roberts stands in for Mr Smith at *Sarah Jane* readthroughs, he makes the computer "sound like a pervert."

Catherine Tate in particular proves great company. Pondering why the Doctor is so circumspect about revealing his real name, Catherine wonders if it's "just because it's something really embarrassing. Like Keith." She may be onto something – is that what the Doctor whispers to Rose? "My name's Keith." Three words. That's a charity kiss.

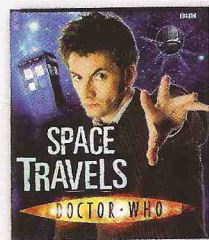
There's a wealth of deleted scenes, so you can play at executive producer – how marvellous! – and decide whether or not you agree with Russell's given reason for their deletion. In most cases, you will, as the man knows his onions. Two I'm glad to see the back of are those planned to top and tail *The Unicorn and the Wasp*, featuring an elderly Agatha Christie. "I've written so many mysteries," says Agatha. "Before I die I have to solve mine..." Very cheesy. Later, Donna pops up at Agatha's deathbed. "I don't care if your books are literature or not," she tells the ailing author. How rude. It's hardly the time or the place to get into that discussion, Donna.

However, I do mourn the loss of the planned end-of-season cliffhanger, featuring a 'Ta-dah!' moment for the Cybermen in the TARDIS. I admit it looks a little absurd here, without music – but it's the principle of the thing. Sure, Donna was special, and her exit harrowing, but no one character is bigger than the series. The story goes on. If this ending had been broadcast, I wouldn't have thought it inappropriate or disrespectful of Donna's sacrifice – I'd have given a loud, spontaneous hurrah. Instead of being canonised in the next adventure, we're left to imagine the Doctor moping about the TARDIS from July until Christmas, feeling sorry for himself.

Also included are scenes from *Partners in Crime* featuring Howard Attfield as Donna's dad, which were reshot following the actor's death. The addition of music is a nice touch, helping to make them more 'real'. Had fate been kinder, we can be sure that Geoff would have been as loved by fans as Bernard Cribbins' Wilfred.

An especially poignant moment comes when Donna asks Geoff if he's OK. "It's alright," he says. "I'm on the mend." If only real life could have bowed to that promise. GG

» Space Travels



Book Penguin
RRP £17.99

WHO WOULD HAVE THOUGHT IT?

A book where you can land Judoon space cruisers on the Moon, spin the *SS Pentallion* into the sun and descend via a Sanctuary Base capsule into the heart of the Satan Pit – and all by tugging on a piece of card!

Interactive picture pop-up book *Space Travels* is the follow-up to last year's *Time Travels* and, like the previous volume, is at once lightweight in terms of content yet visually very attractive, and somewhat collectable. This book is all about the bits that *move*.

Although *Space Travels* starts out very well it perhaps doesn't quite sustain the invention of its predecessor. Missing are elements that can be detached from the book completely. No doubt the book is easier to produce without this kind of thing, but it does leave it feeling slightly less special.

Some sections show great invention with their subjects and stories. *Gallifrey* has a close-up of the domed Citadel that turns in a kaleidoscope effect to show the planet as it is seen from space, while 42 features a computer terminal that imitates the story's countdown motif as the *Pentallion* heads for solar impact. Best of all, though, is a spread called *The Journey Continues*, which surprises the reader with a pop-up TARDIS interior and Doctor – guaranteed to raise a smile.

In other sections, however, you can't help but think that some golden opportunities have been missed – eg, in *The Sontaran Stratagem*, where you'd have thought the idea of a Sontaran lifting off its helmet would have been irresistible. Never mind. This is still a handsome book, albeit one that, at £17.99 for 32 pages, is something of an indulgence. VB



» Companion Chronicles: Home Truths



CD Audio Drama Big Finish

Starring Jean Marsh
Writer Simon Guerrier
RRP £8.99

SARA KINGDOM, WHO FEATURES

in Big Finish's latest *Companion Chronicle*, isn't the first name that springs to mind in a list of well-remembered companions. Featuring in just nine episodes over Christmas 1965-66, she's the 1960s equivalent of Astrid Peth. She makes the grade though, and there's every chance that, had she not been killed off, she'd have continued travelling with the First Doctor and Steven following the end of their epic struggle against the Daleks' master plan. But while Astrid was stardust, Sara was just dust.

Fitting, then, that Simon Guerrier's audio is a haunting meditation on what might have been. Sometime in the distant future, a policeman-cum-exorcist journeys to a remote house near Ely. Conversing with Sara, the policeman gradually uncovers the truth behind her apparent survival, and the secret at the heart of this unusual home.

What transpires is a science-fiction ghost story, similar to Nigel Kneale's rationalistic hauntings, in which the house itself contains echoes of a tragic past. In turn, these resonate with Sara's own traumatic recent history, in which everything she believed in has been thrown into doubt, and she has been forced to execute her own brother. As the older Sara recounts her initially inexplicable experiences in the house, the audience starts to appreciate the weird bond between the two, and the malice of inanimate objects.

An effective and disturbingly spooky tale, *Home Truths* lingers in the mind long after the open-ended conclusion, and is one of the very strongest of this latest series of *Companion Chronicles*. **MM**



» The Curse of the Daleks

Audio Drama Big Finish

Starring Michael Praed, Nicholas Briggs Written by David Whittaker & Terry Nation RRP £14.99

IN THE 1960S, SO THE GUIDE BOOKS tell us, Terry Nation was keenly hawking round Hollywood the idea of a spin-off series ditching the Doctor and focusing on the Daleks. And while that never came to pass, this stage play from 1965, now adapted as a Big Finish audio, gives an intriguing hint of what such a series might have involved. Like the stand-alone TV episode *Mission to the Unknown*, there's no Doctor to save the hapless crew of a sabotaged starfinder rocket forced down on the planet Skaro. Instead, the ship's crewmembers have to fend for themselves – not only against the revived Daleks, but also against a traitor in their ranks.

'It's compelling listening – the Daleks are at their conniving best...'

The crew of the rocket ship is, as in so many of Terry Nation's stories, a mismatched lot. There are the two prisoners being transported back to Earth – the weaselly crook Sline and the cool-as-ice Ladiver are like a prototype Vila and Avon from Nation's later TV success *Blake's 7*. The former is forever missing the bigger picture that the latter is already calmly contemplating playing to his

advantage. Rocket Smith is the comic foil, and Captain Redway, who would have been played by Prentis Hancock if this were on TV, is a strutting, hot-headed fellow utterly convinced of the guilt of Ladiver, and foolishly confronting the Daleks rather than logically thinking through how best to save his crew from certain death. And when I say there's no Doctor, Professor Vanderlyn – charmingly played by original cast member John Line – fulfils the functions that the First Doctor would have performed. While the young leads participate in all the action and vulgar fisticuffs, the Professor deduces how the previously dormant Daleks have been resurrected.

The Professor also has his own companion in the shape of the somewhat unappealing Marion. It's through her, and later the Thal princess Ijayna that the play shows its age. Marion spends most of the play fretting about the 1:7 ratio of women to men on Earth, complaining about being one of the 'few female space travellers', and getting a pep talk in the middle of a Dalek attack about how she



should give herself over to 'her man'. It's good that Nicholas Briggs, who adapted this for audio, resisted the temptation to re-write the sexist dialogue, if only because it shows us just how far we've come since the 1960s. It does, however, mark this out as a period piece.

That aside, though, *The Curse of the Daleks* makes for compelling listening. The Daleks are at their conniving best, foreshadowing their role in writer David Whitaker's later TV stories. It's also fun to spot Whitaker's trademark tenuous grasp of scientific principles when we're told that water doesn't boil and fire burns quicker at light speed.

When *The Curse of the Daleks* was originally on stage, the epic *The Daleks' Master Plan* was playing out on BBC1. While the TV serial is a vast, planet-hopping space adventure, this is in every sense smaller and more claustrophobic. In their own ways, though, both perfectly reveal the malevolent genius of Nation's creations, which remains as potent today as it was in 1965. **MM**

» Brotherhood of the Daleks

Audio Drama Big Finish

Starring Colin Baker, India Fisher, Michael Cochrane, Nicholas Briggs Written by Alan Barnes RRP £14.99

APPEARANCES CONTINUALLY PROVE to be deceptive in this latest adventure for the Sixth Doctor and Charley. Take the arrival of the TARDIS on what instruments suggest is an ice cavern on a frozen planet, but which turns out to be a lush tropical jungle populated by foam-spitting plants. The Doctor quickly deduces that this is Spiridon, site of a previous battle with the Daleks, and this seems to be confirmed by the presence of a Thal reconnaissance squad. But this in turn is revealed to be an elaborate fantasy, and gradually, like a series of Russian Dolls, the Doctor and Charley uncover the disturbing truth at the heart of the illusion.

The first episode is an exercise in confounding fan expectations, with writer Alan Barnes always one step ahead of his audience. Just as we think, 'A-ha! This is Spiridon!' the Doctor casually namedrops the planet, later going on to dismiss the possibility. Meanwhile, Dalek voices seem to be controlling the Thals – but the real relationship

between them is far more complex, and leads to a brilliant first cliffhanger that will stick in this listener's mind for quite some time. As the story develops, the Doctor meets Director Murgat, half consumed by the plant life that he is cultivating in vast greenhouses – plant life that allows him to control the dreams of the Thals in his control, and through them, the Daleks. There's an emphasis on body horror throughout, particularly the peculiarly *Doctor Who*-ish obsession with vegetable takeover, as Charley falls victim to the infectious fungus of the foam-spitting flowers and the Thals grow into Murgat's plants.

Plants of another kind are also very much in evidence – because not everyone is what they appear to be. Dalek replicants abound, resulting in much 'is he or isn't he' paranoia. At some stage, pretty much everyone is either suspected of being, or actually is, a Dalek agent. This keeps things interesting, although by the later episodes it becomes increasingly difficult to follow who is real, who isn't, and who is double-crossing whom. In piling deception on deceit, the heart of the story starts to become obscured by the effort of trying to keep track of the double-crosses.

At the heart of the final episodes is an ideal to end the scourge of the Daleks by making them better, reintroducing the compassion and comradeship that their creator eradicated from their genetic makeup. This leads to some surreal final scenes as the new and improved Daleks create the idyllic, benevolent dictatorship of the proletariat. And while the Doctor doesn't believe it can last, even he's in awe of it.

The strength of *Brotherhood of the Daleks* is getting us to look at the *Doctor Who*'s most enduring monsters in a new and different way – and after 45 years and dozens of stories, that's a pretty awesome achievement. **MM**



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» Plush Adipose

Soft Toy Character
RRP £9.99



THEY WERE LUMPS OF fat, extricated from the nether-regions of an obese weight-watcher, yet for some reason we all fell in love with the little blighters. Russell T Davies knew exactly

what he was doing when he came up with the Adipose. They're adorably cute and he knew that everybody would want one.

I might be assuming a lot there – Russell might have stopped thinking about them beyond what The Mill's special effects people could achieve, but I've seen grown adults pick one of these up from a shelf, only to be forced to buy it because they couldn't bear the thought of letting go.

It doesn't do anything or say anything. It just sits there grinning with its solitary tooth. If the adult Adipose had had more evil plans for Earth, their offspring would have made the perfect invasion fleet.

» Exterminate Buzz Wire Game



Game Ideal
RRP £7.99

MY DAD MADE ONE OF THESE FOR me when I was a kid, except it was coat-hanger-shaped and plugged directly into a battery. It was the 1970s – before such irritations as Health & Safety spoiled a good time.

Times change and what was once exciting because it was dangerous is now wrapped in safe plastic and given an injection of 'Dalek'. A variation on the old fairground test of guiding a metal hook around a wire frame without touching it, here the penalty for collision is a rather muted Dalek mumbling 'exterminate'. Like a lot of toys, this is best suited to either the very young or the very drunk – though even with the choice of two wire puzzles, the young might tire of it first. JS



» Action figure toy range

Series Four Figures Character

Including The Doctor, Donna, Adipose, High Priestess, Ood and Sontarans RRP £7.99-£19.99

THE DOCTOR'S SUIT HAD BARELY

had time to dry off after this season's finale when the action figures based on characters from the first half of the series arrived. The cutest things to ever appear in *Doctor Who*, the Adipose, are available in a pack of five, along with another obligatory Tenth Doctor (and surprisingly, this is yet another new variant – amazing what you can do with two suits, a coat and a pair of glasses), while Ood Sigma and a natural Ood are vast improvements on the original Ood figure, with much more detail and better paint jobs. Only the Pyrovile Priestess (from *The Fires of Pompeii*) is a slight disappointment, with rather basic articulation and a lack of expression in the face – a shame as the TV version was one of the best make-up jobs ever. Never mind, the *Fires of Pompeii* double-pack is perhaps one of the most interesting releases so far. The adult Pyrovile boasts transparent amber segments that, when lit from behind, look as if they're glowing with magma like their TV counterparts. This beautiful character is joined by a rather dashing Roman centurion. Never mind that this particular character didn't actually appear in the episode, it means your Pyrovile has someone to scrap with. It's this kind of imaginative leap that keeps me wanting more and more of these figures.

Although Donna and two of the Sontarans are available separately, you'll really want to save up for the *Sontaran Stratagem* set, which includes Donna in her big furry coat from *Planet of the Ood*, a Sontaran trooper, Commander Skorr and, exclusive to the set, General Staal. Skorr and Staal come with removable helmets, while all three Sontarans boast increased articulation in the shoulders – perfect for those late-night 'Sontar-HAI' singalongs.

The *Stolen Earth* set contains a non-remote controlled Supreme Davros, one of the crucible Daleks with the claw arm and the obligatory Doctor. The crucible Dalek is actually a real treat as it's a completely new, more accurate sculpt. Compare it to any of the previous Dalek figures and you'll start to notice all manner of differences.

At the time of writing, an additional wave of figures has been announced, which might be available by the time you read this issue, so keep a look out for River Song, a Vashta Nerada, a fishy Hath and a very dignified Time Lord. Not quite sure what he's doing in Series Four, but he's welcome all the same. JS

'Past Doctor' Figures Character

Including The Fourth, Fifth and Sixth Doctors, Zygon, Daleks, Robots of Death RRP £7.99-£19.99

ONE OF THE GREATEST STORIES

never made was that classic anniversary special where the Fourth, Fifth and Sixth Doctors teamed up to battle the Daleks on the planet Duvet. The Robots of Death and the Sea Devils were in it too, and the Fourth Doctor reprogrammed the K1 robot to attack Magnus Greel and his killer dummy Mr Sin – but then the Sixth Doctor turned out to be a Zygon in disguise! Okay, so it's no *Blink*, but Character's new wave of toys based on past eras of *Doctor Who* has got my imagination racing already.

The Daleks are represented in an attractive three-pack containing a Dalek from their first story, one from *Genesis of the Daleks* and the gold and black Supreme from *Planet of the Daleks*. Each one is lovingly crafted to take into account the various differences



» Remote control Supreme Dalek and Davros and The Stolen Earth gift set

Toys Character

Featuring Davros, Daleks, the Supreme Dalek
RRP £7.99-£39.99

CHARACTER APPEARS TO HAVE

abandoned its 12" doll range – a shame as it would have been nice to see what could have been achieved with Astrid or the Sontarans. Only the Daleks have survived (and wasn't it always thus?), and we have two additions to the range from Series Four's finale.

It always feels churlish to nitpick when these models are, by and large, the stuff of childhood fantasies. The voice for the Supreme Dalek has been rerecorded to



include suitably 'Supreme' phrases... but it also includes an 'Exterminate' taken from a standard Dalek. We're fans, and it's our job to worry about such random inconsistencies. Just so long as it doesn't keep us awake all night.

No such problems with Davros. As well as the usual remote control movement and selectable voice samples (my favourite being the almost coquettish 'Why so shy?'), the creator of the Daleks

has articulation in his one good arm as well as lights in his third eye and on the controls of his chariot. You'll want to turn the



lights down and make him trundle slowly towards you, just like he did in *The Stolen Earth*.

Oh yes you will!

The Supreme and Davros are available with remote control in both 12" and 5" scales, and as non-remote 5" action figures, which also feature in the *Stolen Earth* box set. JS

between their onscreen counterparts, such as height differences, lights and gun sticks. Teasingly, this set is labelled 'set #1', so hopefully there'll be opportunities for more Dalek armies in the future.

The rest of the range is available in separate stand-alone packs, with some surprising but welcome choices and accessories. The Sea Devil and Zygon might be obvious selections, but how about Magnus Greel (with a choice of heads – masked or unmasked), who comes with his killer dummy, Mr Sin? The two Robots of Death are both as elegant as their TV counterparts, and the black version even comes with stickers for his number plate so you can choose from any the various 'D-class' robots that were seen on screen. Each of the stand-alone figures comes with a part of the K1 'Giant' Robot that can be assembled once you get the set. At eight inches, he towers over the rest of the range and is possibly the most visually pleasing figure in Character's entire range.

The Fourth Doctor, with a bendy scarf and his Season 12 attire, also comes with two heads – one hatted and grinning, the other hatless and sombre. The Sixth Doctor's stern moodiness is captured perfectly and I think a bonus is due to the team who painted that coat. With such precision in each of these figures though, the one gaffe comes with the Fifth Doctor figure. It's a perfect likeness, but somebody somewhere decided he'd look better without his trademark celery; it's the kind of thing that's likely to either pass you by completely or drive you mad. Character has stated its aspiration to release all of the Doctors eventually. That in itself will be an achievement, but this is a confident and very satisfying beginning to what will hopefully become a comprehensive collection in its own right. JS

» Micro Universe figures

Collectables Character

Including The Doctor, Ood, TARDIS, Chula ship, SS Madame de Pompadour RRP £4.99-£9.99

I WAS NEVER ONE FOR THE MORE

orchestrated collecting activities. I couldn't be bothered hoarding 'swapsies' for stickers and was never drawn into Pokemon or other collectable card games. I didn't even get all of the Weetabix *Doctor Who* cards in the 1970s (there's only so much breakfast fibre a six-year-old can stand). Consequently, the Micro Universe is a bit of a mixed experience for me.

What we have here is a 3D collectable game, but instead of cards, there are tiny models of characters from the Whoniverse with little numbers on the base. The numbers can be used in a game that's beyond an old-timer like myself, sadly, and the human figures all have an Auton-like aspect, being too small to allow for any discernible detail in the faces. Even so, it's a sound enough concept if you have the patience to buy all of the figures, and have friends who are also collecting them. However, where the idea fails is that the figures come in boxes that obscure exactly which characters are inside, which means you have to take a risk each time you buy a pack, and will almost certainly end up with spares.

Alongside these miniature torments are stand-alone packs of some of the more iconic spaceships from the series, each with its own themed stand: a rocket from *The Satan Pit* soaring over a black hole; Captain Jack's Chula ship and the bomb from *The Doctor Dances*; the SS *Madame de Pompadour*, a Judoon ship on the Moon; a cute TARDIS, hovering over some yellow parking lines; and the star of the collection, the Slitheen cruiser, skimming over the river Thames, with a rotating mid-section. As someone completely unmoved by the game, I have to wonder if the range might have been more addictive if it had just been about the spaceships. Woolworths had the right idea with its gift set of the TARDIS, Chula ship and exclusive red rocket from *Planet of the Ood*.

If the range continues, I'd love to see for a Dalek saucer and the Sontaran space station, but with little activity since the first releases, I'm not holding out much hope. Grab 'em while you can! JS



» Dressing Up Costumes

Clothing Tesco (Cyberman)/
Christy's (various outfits)
RRP £12.00/£19.99

KIDS LIKE DRESSING UP AS

monsters – a fact confirmed by the sight of a Judoon, a Slitheen and an Ood chanting 'trick or treat' on my doorstep earlier this year. The Doctor trotted up a moment later with a lone 'twickortweat'. I marvelled at his plastic wig, oversized 'brainy specs' and his little muddy trainers. 'Brilliant', I said. The Ood held out his hand and mumbled something about 'the circle must be broken' before I freaked out and shut the door on them.

It feels odd reviewing merchandising that just walks up to my front door. Admittedly, it was possibly the best way to see the costumes, made by Christy's – worn by the kids they're designed for. I only feel bad that I didn't have anything to give them, and that I couldn't think of anything more believable when I had to tell my landlord that it wasn't me, but a bunch of space aliens, who trashed his garden.

Also available from Tesco, and pictured below, is a Cyberman dressing-up outfit. Looking just as glam as the version that's made by Christy's, the costume is reminiscent of what designers in the 1960s thought all kids would be wearing in the space-year 2008. JS



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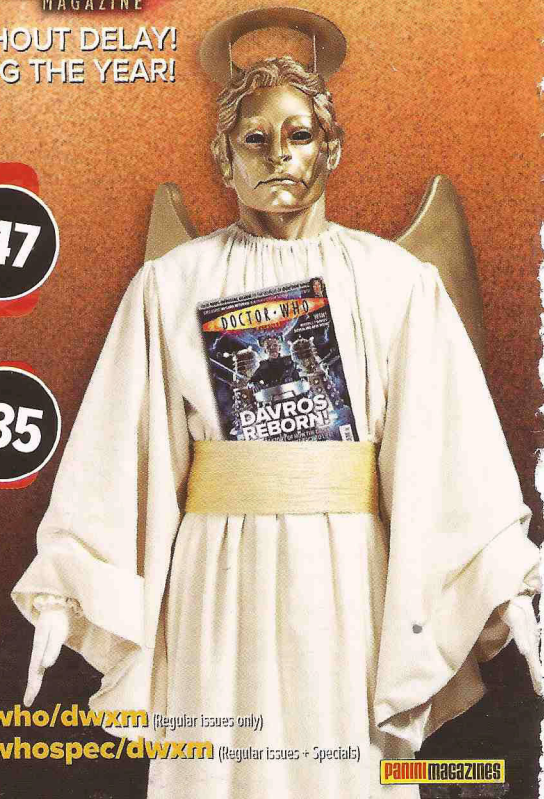
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panini magazines



Flatulence scores:
Tennant 5, Barrowman 3
see Oh, give it a rest now please p9

Cast: David Jason, "only famous person left not to be in 'Dr Who'." see Plonkers p28



Opinion: "I only take the best." see REALLY?! p71

Series 5: Fans hope Moffat Era will be so 'dark' nobody will be able to actually see it.

see Hey, who turned out the lights? p24



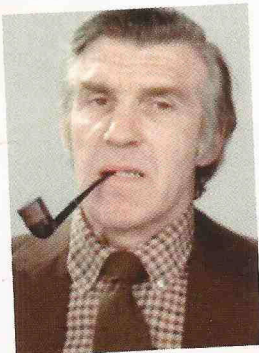
space-timetelegraph

Xmas 2008 - Suggesting rubbish people to be The Next Dr Who since 2002!

Rewriter's Tale?

NEWS HAS REACHED *Space-Time Telegraph* that Russell T Davies's popular stocking-filler *Dr Who and the Writer's Tale* is NOT the first time that a showrunner for the popular Saturday night children's series 'Dr Who' has taken to late night correspondence with a pliant young fan.

Documents passed to *STT* reveal that 1970s writer and script editor Robert Holmes regularly sent long, contemplative 'letters' (as they were then known) composed in the middle of the night, on paper, to Betty McDree, thrusting young correspondent on *TV Comic*. And Holmes's thoughts are strikingly similar to, and in some cases chillingly prescient



Bob was first: "So stick that in your pipe..."

of, the dilemmas faced by Russell T Davies. We here publish never-before-seen and never-again-seen extracts from Holmes's desperate late night typewriter sessions:

FROM: BOB TO: BETTY
Got to finish this blasted rewrite of 'Pyramids Of Mars'. Spent all day delaying it, sat in front of the box. I think 'oh, I'll just watch "Fingerbobs", then 'oh I'll just watch "How We Used To Live", then before you know it's 'oh I'll just watch "The Epilogue", and I still haven't begun. Can you believe it, Betsy, I was up till half-past eleven the other night!

FROM: BOB TO: BETTY
Why can I never be rid of this damn pipe?

FROM: BOB TO: BETTY
Why, why, why, Betsy, do I insist on casting these middle-aged character actresses? Perhaps one day one of them might fall in love with me. Cynthia Grenville, Wendy Williams, Frances Pidgin, none of them gave me a second glance. I'd cast that Patsy Smart as the next assistant like a shot.

Mark my words, that girl's gonna be huge.

FROM: BOB TO: BETTY
Just come back from a meeting with Phil H. You'll never believe it, Betsy, we've only gone and confirmed the casting of Prentis Hancock! I know! Keep it under your hat though, if the press get hold of it the whole thing will be blown across page 12 of the *Ham & High* before you know it.

FROM: BOB TO: BETTY
Home from the launch of Season 14. John Craven had his microphone jammed in my face for a good five minutes. Thought I was going mad. How big stars such as KC and his Sunshine Band put up with it is quite beyond me. Almost 15 people crowded into a viewing room, and thank goodness I managed to keep up all my smiling and nodding, though I did catch Raymond Baxter a glancing blow with my pipe.

Phone scandal hits phone box

COMPLAINTS HAVE BEEN flooding in following the news, in through the Tunbridge Wells rift from the 22nd century, that David Campbell and Carl Tyler made a 'prank' phone call to TV's Dr Who,

in which they cast aspersions on the granddaughter of the beloved elderly time-traveller. Campbell is reported to have shouted 'I've ***** your granddaughter' down the line and into Tardis's Answering Machine (next to its Food Machine and its Fag Machine). Sources close to the disgraced freedom fighters confirm that the dirty duo have been SUSPENDED from the Earth Reconstruction Programme for three months following this incident. Their roles in the rebuilding of Dalek-devastated London will be taken by Jenny and the Slyther.

Old fans in old shock

IN A DEVELOPMENT that will have 'Dr Who' fans reaching for their Tardis ice buckets, *Space-Time Telegraph* has been contacted by bewildered older fans of the teatime pre-pubescent diversion. Their leader Mr Ian Spratt, celebrating his own 45 glorious years, ranted to our reporters earlier today, "Who are all these new young fans with their Bebo pages? Posting messages like 'Martha is way cool' SMILEY? They don't know they're born.



Old fans: Still not happy.

We fought for these young people, putting out murky lithographed A4 fanzines with 10,000 words of closely set type about the history of shrinking in the show!"

He continued, "It was our generation who battled the horrors of 'Doctor In Distress', *Dimensions In Time*, Professor Lasky and *Planet of Fire*, just so one day they could sing silly songs about Miss Evangelista on You Tube. Worse, some of them are girls, or at least they have female friends. Well in my day, none of us had any friends at all."

Sounds Familiar?

Fans rejoice at return of old favourite...

IN A DEVELOPMENT that will knock 'Dr Who' fandom off its 'Dr Who'-branded folding scooter, BBC Records & Tapes announced today that a long-playing record of sound effects from the new series is to be released, following in the footsteps of the chart-topping 1978 LP, 'BBC Sound Effects No. 19 Dr

Who'. *Space-Time Telegraph* has been leaked a tantalising track listing.

Side 1 will contain fan favourites such as: 'Jackie Tyler (3 blasts)', 'Atomic Reactor Runs Wild', and 'John Barrowman Runs Wild', whereas those who can withstand the excitement will find on Side 2 tracks



including 'Announcer Talks All Over End Music (1 blast)', 'Chloe Webber (Approach, Stop, Search, Depart)' and the classic 'Internet Goes Berserk and Explodes'.

Inside



Music

"Time Lord Rock, PLEASE make it stop!"

Spin-offs

Torchwood burns up channels

After the success of 'Torchwood' Series 1 (which premiered on BBC3), Series 2 (which premiered on BBC2) and Series 3 (due to premiere on BBC1), it has been announced that Series 4 of 'Torchwood' is to premiere on BBC0, with Series 5 to follow on BBC-1. We assume.

Theatre

Shakespeare joy

Following the success of 'Hamlet' with David Tennant and Patrick Stewart, the RSC has confirmed its new season will include 'Romeo and Juliet' starring Colin Baker and Nichelle Nichols.



Heritage

Courtney 'humbled' as Longleat House is renamed Liberty Hall



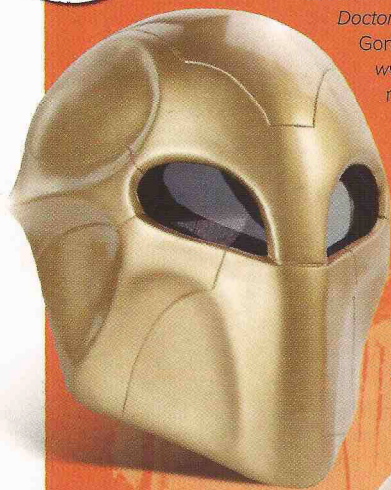
WIN CHRISTMAS GOODIES!

Books! CDs! DVDs! And a replica Santa Mask! They could be yours – just by answering a few simple questions...

WIN!

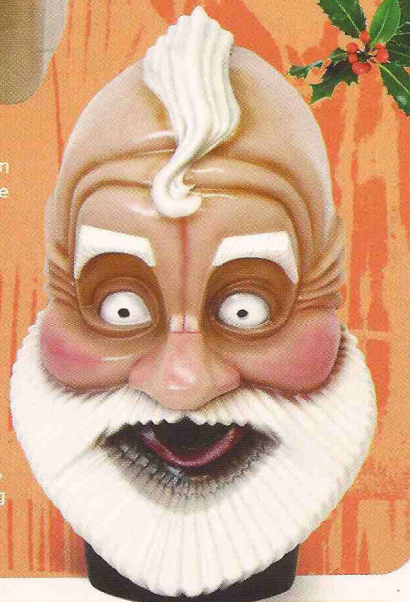
Robot Santa Mask and Roboform Head!

A number of highly detailed replicas heads of monsters, robots and aliens, professionally created by *Doctor Who*'s prosthetics expert Neill Gorton, are now available from www.mfxwarehouse.com. The range includes Davros, Sontarans... and Robot Santas! Millennium FX has generously given us a Santa Mask and limited-edition Roboform Head, from 2006's *The Runaway Bride*, to give away to one lucky reader – collector's items worth over £400! To be in with a chance of winning this fantastic prize, simply answer the following Christmassy question correctly:



Who were the Robot Santas working for when they last appeared in the 2006 *Doctor Who* Christmas Special *The Runaway Bride*?
a) The Empress of the Racnoss
b) The Emperor of the Daleks
c) Empire Magazine

To enter, call **09011 542 225** or enter by post marking your answer: **SANTA'S A ROBOT!**



WIN!

Sarah Jane Adventures CDs!



Two brand new, audio-exclusive *Sarah Jane Adventures* are now available on CD and as downloads – *The Ghost House* by Stephen Cole and *The Time Capsule* by Peter Anghelides, price £5.99 each. BBC Audio has kindly given us **FIVE** sets of CDs for lucky readers who can correctly answer the following question:

What type of alien creature is Mr Smith, Sarah Jane Smith's computer?
a) A Xylok
b) A Zygon
c) A Xylophone

To enter, call **09011 542 244**, or by post, marking your entry: **STRANGENESS TO BE FOUND**

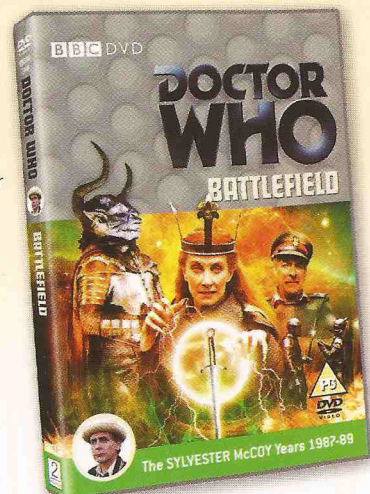
WIN!

Battlefield on DVD!

Battlefield, starring Sylvester McCoy, is out on DVD on 29 December, RRP £19.99. Thanks to those folks at 2lentertain, we have **FIVE** copies of this adventure to give away. For a chance to win, tell us the answer to this question:

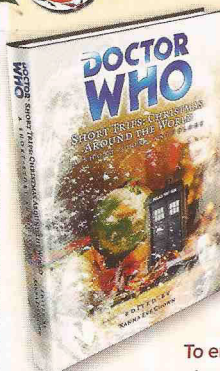
What was the name of the new Brigadier in *Battlefield*?
a) Bambera
b) Bambi
c) Bamber Gascoigne

To enter, call **09011 542 221**, or by post, marking your entry: **DO YOU NOT KNOW I AM THE BEST KNIGHT IN THE WORLD?**



WIN!

Christmas Around the World!



Short Trips: Christmas Around the World, a seasonal collection of *Doctor Who* short stories, is available now from Big Finish Books – and they've generously given us **FIVE** copies, worth £14.99 each, to give away. For a chance to win, simply answer this question correctly:

Charles Dickens, who appeared in *The Unquiet Dead*, wrote which famous Christmas story?
a) *A Christmas Carol*
b) *A Christmas Tale*
c) *Doctor Who and the Christmas Invasion*

To enter, call **09011 542 222**, or by post, marking your entry: **GOD BLESS US, EVERYONE!**

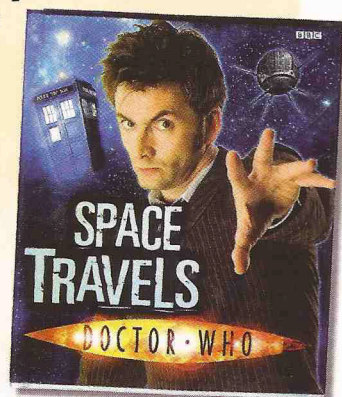
WIN!

Doctor Who – Space Travels!

Space Travels, a lavish new book packed with moving parts and an elaborate pop-up TARDIS interior, is now available from Penguin price £17.99. We've got **FIVE** copies for readers who can answer this:

Which of these planets *didn't* the Doctor visit in series Four?
a) Midnight
b) The Ood-Sphere
c) Diddyland

To enter, call **09011 542 223**, or by post, marking your entry: **THE EMPTY WASTES THAT CIRCLE TIME**



HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 11 December and close at midnight on Wednesday 7 January 2009. Service Provider: Eckoh, Herts, HP3 9HN

BY POST: Send correctly marked entries to *Doctor Who Magazine* Competitions, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, TN4 8BS. Postcards only please, to reach us by Wednesday 7 January 2009. **TERMS AND CONDITIONS:** Competitions are not open to employees of *Doctor Who Magazine*, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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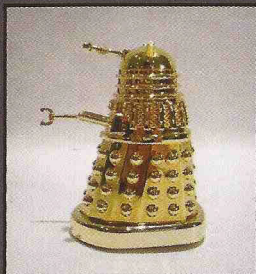
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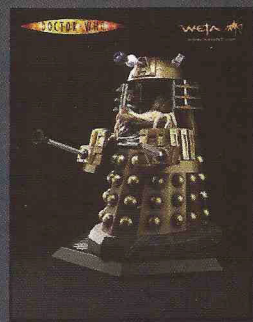
*** New Signing Event - Monday 29th December ***

The Brigadier for Battlefield

Nicholas Courtney

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*** Also Signing On The Day ***
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For the new Blake 7 audio play C.D's

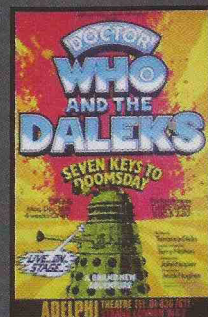
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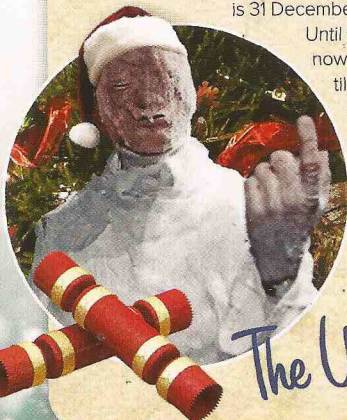
THE WATCHER'S FIENDISHLY FESTIVE Christmas QUIZ!

"I'm nothing special..." ventures Donna at a pivotal moment in *Turn Left*, instantly prompting a million *Doctor Who* fans of a certain disposition to begin fantasizing about the shudderingly amazing idea of Catherine Tate and Billie Piper taking on the respective roles of Annifrid and Agnetha in the most staggeringly fantastic cover version of *Thank You for the Music* it's possible to imagine. What's that? Unlikely, you reckon? Pah. I bet if I'd told you a few years ago that the most successful film musical of all time would incorporate the jaw-dropping spectacle of Pierce Brosnan belting out SOS in the general direction of Meryl Streep, you'd have laughed in my face. Yes, my fellow Glam-Trockers, I believe in angels and I have a dream. Come on – what wouldn't you give to see the *Doctor Who* equivalent of *Mamma Mia*!? Perhaps we could call it *Molto Bene*!

Ah yes, I can picture it now. Show-stopping chartbusters all the way: *Dancing Slitheen*, *The Name of the Game of Rassilon*, *Does Your Martha Know*, *Gimme Gimme Gimme (A Fan After Midnight)*... the hits just keep on coming. Piper and Tate in blue eye-shadow, doing that ABBA video thing where one of them's facing the camera while the other's in profile. David Tennant sitting cross-legged by firelight, softly strumming his guitar as sparks fly heavenwards against the indigo sky: "Can you hear the drums, Alonso...?"

But I digress. Until then, we'll have to make our own fun, so here's my contribution: the **DWM Christmas Quiz**, as traditional in these parts as a great big turkey with oodles of stuffing. And the first person to mention *The Trial of a Time Lord* gets the Obvious Punchline Award. Anyone seeking a worthier prize will be delighted to know that there's a year's free **DWM** subscription for the five highest-scoring entries. Simply send your answers to the usual address, clearly marked 'CHRISTMAS QUIZ' on your envelope or email subject line, and not forgetting to include your postal address. But hurry, because the closing date is 31 December 2008.

Until then, all together now: "Vashta Nerada till we meet again, don't know where, don't know when..." And a very Merry Christmas to all of you at home!



The Watcher

CONNECTIONS

What connects...

- 1 *Mission to the Unknown*, *Doctor Who* and the *Silurians*, *The Mind of Evil*, *The Daemons*, *The Sea Devils*, *The Sontaran Experiment*, *Genesis of the Daleks*, *Midnight*, and no other stories?
- 2 K9 Mark II, Romana, Mel, Donna, and no other companions?
- 3 Spiridon, Metebelis Three, the Ood-Sphere, and no other planets? (Although Earth, Vortis, Mondas, Zeta Minor, Zanak, Sarn and The Bitter Pill all come close.)
- 4 Squire Winstanley, Bert the Landlord and Mrs Chandrakala?
- 5 The Doctor, Donna, Jenny, Robina Redmond, the Reverend Golightly, and no others in the 2008 series?

FAMOUS LAST WORDS

Give or take the occasional 'Aaargh', the following are the last words of which characters from the 2008 series?

- 6 "Good luck."
- 7 "Oh, and why's that?"
- 8 "One, two, three, four, five, six."
- 9 "Help me! Oh my God, help me!"
- 10 "Wonderful."

FAMOUS FIRST WORDS

Which Tenth Doctor episodes begin with...

- 11 "I said no."
- 12 "Get down!"
- 13 "There we go – perfect landing."
- 14 "Come now, father, you should know better."
- 15 "Good morning."



A QUESTION OF GEOGRAPHY

All from the 2008 series...

- 16 Where did Donna learn to whistle?
- 17 Where does Matthew Richards live, and with whom?
- 18 Who went to Cornwall?
- 19 Who is stranded in Peru?
- 20 Who visited Megabyte City?

TOMORROW'S TIMES

All from the 2008 series...

- 21 Who formerly wrote for *Metropolitan* magazine?
- 22 Who had a little paper shop in Shepherd's Bush?
- 23 For which newspaper was Penny Carter the science correspondent?
- 24 According to the *Daily Courier*, where was there an influenza outbreak?
- 25 What goes way beyond the newspapers?

FRAMES OF REFERENCE

In the 2008 series, who likens whom to the following – and in which episode?

- 26 Edward Lear.
- 27 Rambo.
- 28 Michael Palin.
- 29 Vera Duckworth.
- 30 Mickey Mouse.

SOMETHING OLD, SOMETHING NEW

Mind your head as trivia from the 2008 series collides headlong with all eras of *Doctor Who*...

- 31 What's a thirst-quencher for the Fourth Doctor and a life-saver for the Tenth?
- 32 What misconception in 79 AD is repeated exactly 1900 years later?
- 33 What question asked by Donna in the year 4126 echoes an observation made by the Fourth Doctor nine centuries later?
- 34 What near-identical instruction is given to Turlough in *Terminus* and to Donna in *The Poison Sky*?
- 35 What common feature is shared by the planets Traken and Messaline?

THE DATING GAME

It might be 'ages ago' in the Doctor's timeline, but on Earth a mere 15 years separate the events of *The Romans* and *The Fires of Pompeii*. In fact, plenty of the Tenth Doctor's exploits take place in close temporal proximity to the adventures of his earlier incarnations...

- 36 Which story in the 2008 series takes place in the same century as World War Six?
- 37 Where was the Ninth Doctor in the same year that the Tenth was in Dame Kelly Holmes Close?
- 38 Whose attempt at intergalactic conquest did the Doctor defeat a mere 126 years before the Ood were released from slavery?
- 39 Where on Earth did the TARDIS arrive in the same year that the Vespiiform arrived in India?
- 40 Which three mysterious disappearances, solved by three different Doctors over the years, all occurred in the year 1926?

DONNA'S ANAGRAMS

Unscramble the Doctor Who story titles.

- 41 Donna finishes a virtuoso.
- 42 Donna faces heat vizor.
- 43 Donna loves Hath kite, I fear.
- 44 Donna tempts there, fool!
- 45 Donna invites hairdo.

SHAMBLE BOBBLE DIBBLE DOOBLE

Yes, some right old nonsense to finish us off.

- 46 What piece of good advice might Donna have heard if she'd happened to pass a Cardiff Bay restaurant in September 2006?
- 47 In which 2008 episodes does the Doctor's nose detect: (a) bougainvillea; (b) a hint of mint; (c) a sort of metal tang?
- 48 Which of Donna's acquaintances: (a) fancies the little man in the off licence; (b) just sits there all day; (c) saw the ghost of Earl Mountbatten at the Boat Show?

- 49 (a) Take Donna's age when she got on a bus to Strathclyde, and add it to Mr Halpen's age when his father first took him to Warehouse 15. You now have the age at which Luke Rattigan did what? (b) Piece of cake, huh? Okay, you asked for it. Deep breath here we go. Take Donna's salary after her promotion to Mr Chowdry's Personal Assistant, and multiply it by the number of books Agatha Christie had written at the time she met the Doctor. You should now have a six-figure number, which we'll call number A. Put that to one side for a moment, and multiply the first Courtesy Node encountered by the Doctor and Donna with the number of nuclear warheads awaiting activation by the Osterhagen Key. That gives you the five-figure number B. Put that to one side too. Next, add the number of Dalek spaceships approaching Earth to the official designation of Rattigan's World, plus the number of hearts owned by the duplicate Doctor. Multiply the result by the number of weeks Donna spent on holiday in Egypt, giving you the three-figure number C. Now subtract B from A, then add C. Finally, add to this the number of Americans who dissolved into fat when the Doctor wasn't around to solve the Adipose crisis, and – bingo! What's the date?

AND FINALLY...

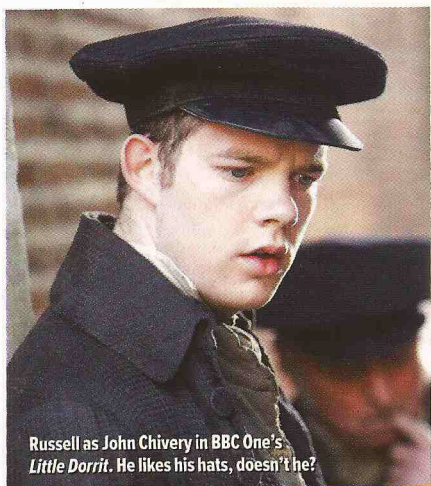
- 50 Where, in 2008, might you have seen: (a) Owen Harper sharing the stage with Scaroth and Davros; (b) Martha Jones sharing the screen with Pete Tyler and Rodrick (the latter stepping into Nilson's old shoes); (c) Martha Jones sharing the screen with Gwen Cooper, Mr Magpie and Midshipman Frame; (d) The Master sharing the screen with Caecilius, Jeremy Baines and the Reverend Golightly; (e) Jethro Cane and Dr Constantine in the court of Mr Finch; (f) Lucius having his lines co-written for him by Owen Harper; (g) Agatha Christie working on the Editor's staff; (h) River Song playing Nancy's mummy; and (i) the Tenth Doctor giving the Marshal of Atrios some famous advice on acting (and if you don't at least get that one, you really have taken your eye off the ball this year!) ◀▶▶▶

IS THE ANSWER 'BRITANNIA HIGH'?

WHO ON EARTH IS...

He's been tipped as the Eleventh Doctor! Will the real next Doctor please stand up?

Russell Tovey



Russell as John Chivery in BBC One's *Little Dorrit*. He likes his hats, doesn't he?

I've just typed your name into Facebook. The 'I'll be furious' group has five members now. "Oh God."

The backlash has begun! But there's a group called 'Russell Tovey is GAWJUS!!' – that one has 173 members.

"Hey, that's all right! I never really go on the forums, but I thought I'd check them out – and some of them were horrible! They were saying, 'He can't play the Doctor, because his ears stick out too much. His ears would be too big for the TARDIS.' I'll never do it again. Not the forums. They're evil. It's so personal. It's bizarre. Very scary."

You once said – again, I quote – "I want to play really dark, f***ed-up characters. I want to play characters like drag queens, rent boys, someone

like, 'Oh my God, I'm actually part of this!' You do get excited. I am so lucky. I don't think I could ever get blasé."

So you weren't blasé when you met Kylie at the *Voyage of the Damned* read-through?

"Sometimes you fake blasé. [Laughs] On the outside you're like, 'Hi, how are you? Good to meet you,' but inside you're going, 'Oh my God, oh my God, that's Kylie, oh my God! I can't wait to tell my mum!' You have an internal squeal." 

Russell Tovey was talking to Benjamin Cook. *Little Dorrit* is out on DVD in January. Doctor Who: The Complete Fourth Series box set, which includes *Voyage of the Damned*, is out now.

"I was getting text messages saying, 'You were my first kiss – and now you're the Doctor!'"

Hello, Russell. How are you?
"I'm well, mate."

Last time we spoke, on the set of *Voyage of the Damned*, you were playing Midshipman Frame, and you said – I quote – "It means that I can come back as a companion. If Russell writes it, I'll do it. No question. You don't say no to a Russell T Davies script." So, um, what happened?
"I know, I know, he did ask me."

And you said no.

"Yes. I was gutted. He wanted me to come back for the last episode [Frame was due to return for both *The Stolen Earth* and *Journey's End*, as a fully-fledged companion], but I was doing a play in the theatre, so I couldn't do it. He wanted to kill me off, apparently. Frame would have been exterminated by the Daleks."

Now it's being reported that Mr Davies has tipped you to take over from David Tennant as the next Doctor.

"It's madness, isn't it?"

You're one of the bookies' favourites – just behind David Morrissey and James Nesbitt at the moment.

"That's a lovely place to be! Russell text me the night before [the story broke, in mid September] and said, 'I've said this stuff and *The Times* are running it. Sorry if you get any hassle.' I thought, no, that's nice, I'll look like the don! But then it was in all the papers – literally, everywhere – and online, on the forums, and I was getting text messages saying, 'You were my first kiss, and now you're the Doctor!' At first, I'd text back going, 'It's just a nice quote that's been blown out of proportion.' There's even a group on Facebook – I think it's only got three members, thank God – called 'I'll be furious if David Tennant is replaced by Russell Tovey as the Doctor!'"

who has been abused, a rapist."

"Yeah, I do. [Laughs] A few drag queens were offended by that quote, but it wasn't meant like that. I really want to play... like what Christian Bale does, the parts that he plays. I'd never be a drag queen in real life, but I'd love to do it on film, and I've an obsession about playing a rent boy. These are parts, for me, that I just know I can invest so much in."

Can you be choosy about which jobs you accept nowadays?

"I'm trying to be. Maybe after Christmas I'll be, 'Oh no, I need anything!' But I want to be proud of everything that I do."

You starred as John Chivery in the BBC's *Little Dorrit* recently, alongside *Doctor Who*'s Freema Agyeman and *Torchwood*'s Eve Myles. Were there any top-drawer British actors who weren't in the cast?

"[Laughs] Nah! One of my last days on set was filming the wedding of *Little Dorrit* in this church in Hampstead, and Claire [Foy] and Matthew [Macfadyen] were there, and Freema, and Sue Johnson, and Ruth Jones, and we were all in costume, chatting away, and I was



**NEXT
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» WINTER SPECIAL!



Cyberwraiths! The CyberKing! And two Doctors! **DWM** visits the set of *The Next Doctor* to meet the cast and crew, including the icy-villainess Dervla Kirwan!



DON'T PANIC! DON'T PANIC!

There may be four Specials to look forward to, but there's no new full series of *Doctor Who* on TV next year! How on earth will we cope?! Never fear, **DWM** has the answer. Join us as we present the *ultimate* survival guide on just how to get through the next 12 months...

STORY MAKERS!

It's a place where literally *anything* is possible: monstrous minotaurs, charging unicorns, fairy-tale princesses... even a stony-faced medusa! **The Fact of Fiction** pays a visit to the Land of Fiction and puts 1968's Second Doctor adventure, *The Mind Robber*, under the spotlight...



ICE TO SEE YOU... TO SEE YOU, NICE?

The Time Team continue their quest to watch every episode of *Doctor Who* in order, from the start. It's off to the planet Svartos, and its trading colony, Iceworld... but will Clay, Jac, Richard and Peter give a chilly reception to 1987's *Dragonfire*?

THE BRIG IN ACTION!

DWM goes behind the scenes to see the Brigadier back in action in *The Sarah Jane Adventures* finale, *Enemy of the Bane...* with exclusive photos and interviews!



THE STOCKBRIDGE HORROR?

What's to become of the Doctor and Majenta? And will Max Edison survive? Find out as our new comic strip adventure *The Stockbridge Child* continues – written by Dan McDaid with art by Mike Collins.

PLUS!

Russell T Davies' *Production Notes*, *You Are Not Alone...* and all the latest news, reviews, previews, competitions and much more!

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